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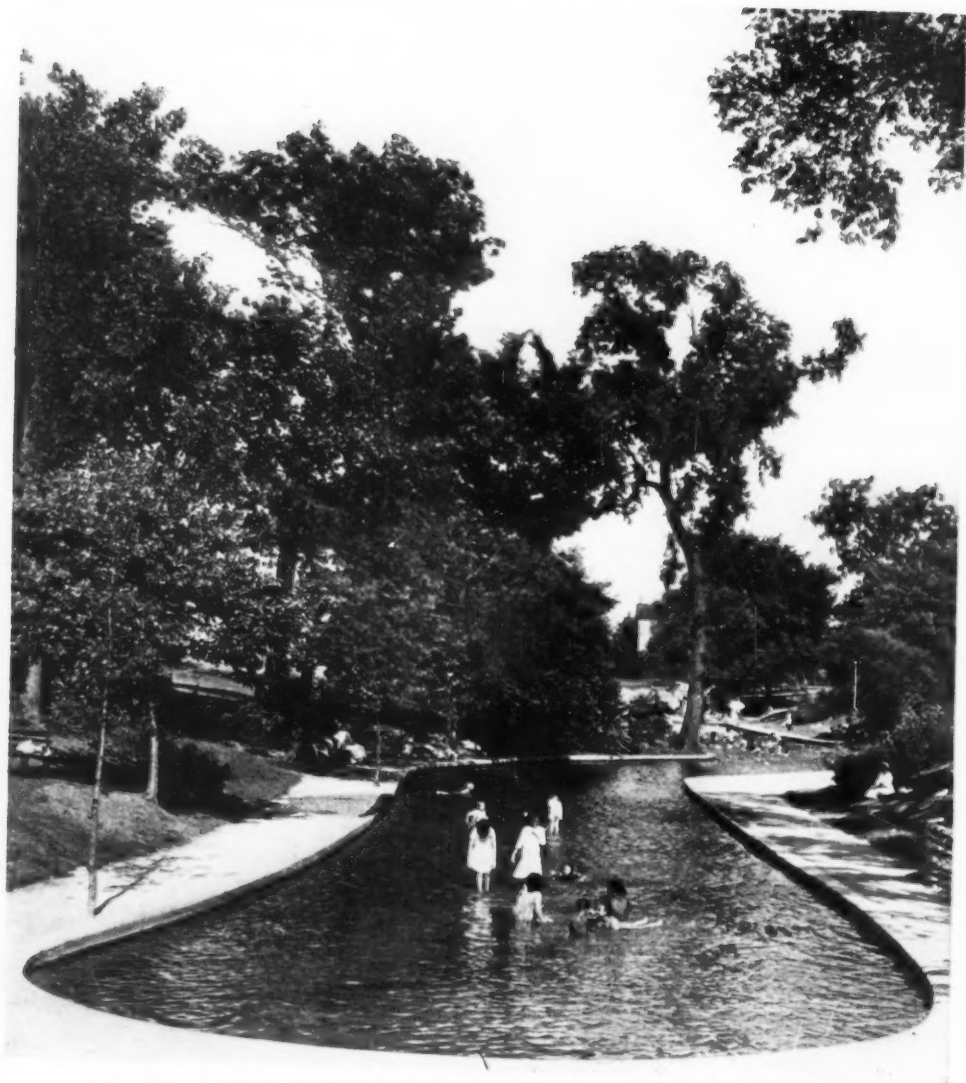
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WADING POOL IN "THE
GROVE," KANSAS CITY, MO.

THE ARCHITECTURAL RECORD

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NUMBER VI

DECEMBER, 1916

The PARK SYSTEM of KANSAS CITY, MO.



By

GEORGE B. FORD



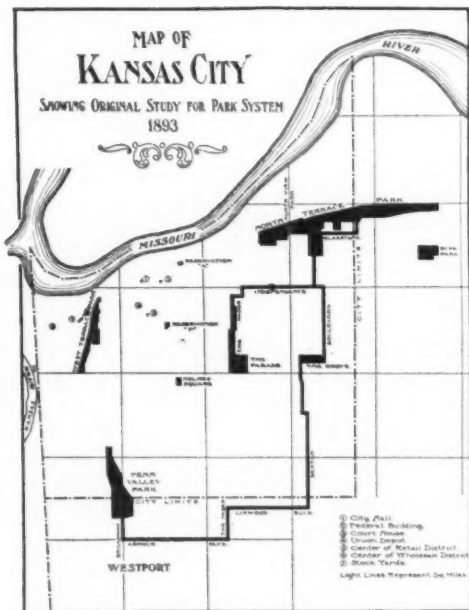
THE working out of an adequate system of parks and boulevards, playgrounds and playfields, is a civic enterprise that architects and landscape architects are peculiarly fitted to inspire and to lead. Such a project has been carried forward in a younger Western city in a manner and on a scale that might put most of the older cities of the country to shame. Much of the inspiration and the greater part of the plan are due to a landscape architect, George F. Kessler, working with an intelligent and far-seeing Park Board.

Kansas City, Missouri, has developed the most extensive park system in the country for a city of its size, and the system is being continued farther and farther afield. For the citizens, generally, have learned to appreciate the value

of their parks to the city and realize that new sections and still newer ones beyond must be set aside while the desirable sites are still available.

Although the parks have cost a large sum of money, about \$15,000,000, almost all of which has been paid for by the property owners benefited, the taxpayer, and even the real estate operator, not only does not object, but is continually asking for more. The reason they give for wanting the parks is that they have found that the parks lend tone and character to the part of the town in which they lie.

Everywhere, within a distance that can be easily walked by the children of any neighborhood, are places in which they can play as their fathers and mothers used to play, under the trees, in the fields



and among the flowers; where they can draw close to nature, a right which no child should be denied. They are accessible, too, to the mothers, of an afternoon, and they are especially enjoyable in summer evenings to the members of the family who have been confined all day in factory, store, or home; all have an opportunity to get out into the open, where they may fill their lungs deeply with fresh air. Then, also, the parks have a pronounced effect upon the atmosphere, which in summer is often ten degrees cooler in the parks than it is nearby in the sun-baked streets.

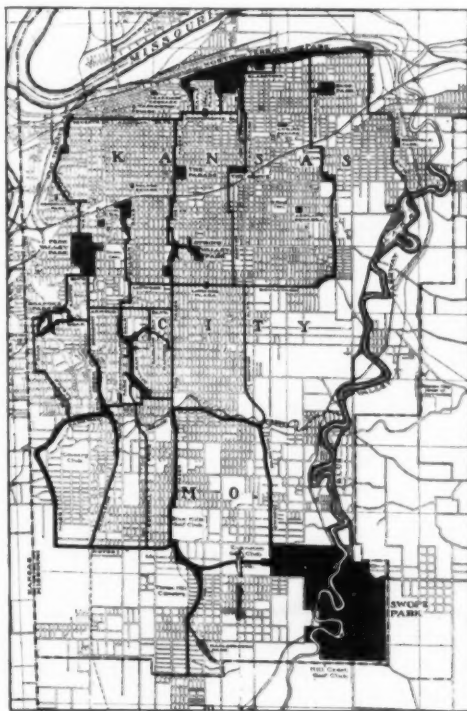
It all started back in 1892, when Mr. August R. Meyer and his associates began to translate into concrete form their conception of what a great system of parks might mean to Kansas City. Their first plan, which was made in 1893 by Mr. Kessler, seems timid now; but it seemed big to them then, and well it might, for they were pioneers.

The Park Board started with an ideal first plan, embracing two cliffs with a fine outlook and the charming Penn Valley, which was fast turning into a slum. Then the Board cleaned up the worst slum district of the city, turning it into the delightful "Paseo," and finally it con-

nected three of the four parks with boulevards. The parks and boulevards were near the center of the city, where all could see them and study their effect on their surroundings. Of course, they did not all come at once—the Park Board did not have a competent law under which it could act until June, 1895—but as they did come the people became habituated to their use and developed a marked preference for living near the parks and parkways.

The Park Board soon found itself importuned to add one feature after another to the system—a creek bottom here, a wooded area there, a charming hill, a slightly spot, interconnected by boulevards. Then came the great gift of Swope Park, with 1,334 acres of fields and woods, hills and valleys. It was given because the donor felt that it was the one thing that the people wanted most. They had acquired a hunger for parks.

Today there are 1,985 acres in parks and 590 acres in parkways, and other



PARK AND BOULEVARD SYSTEM OF KANSAS CITY, MO., 1914.



PENN VALLEY PARK, KANSAS CITY, MO.

reservations are planned which will bring the grand total up to 3,337 acres, or nearly an acre of park space to every 100 people in the community, a showing equaled by hardly any city in the country except Washington, D. C. No wonder the Board of Park Commissioners has recently published for general distribution a souvenir booklet amply illustrated, telling all about it. The 1914 report, just published, is a model in its completeness and breadth of view.

How are these parks paid for? Is there anything about the method of procedure that would not be applicable elsewhere just as well? The total cost of land, improvements and maintenance, since 1895, has been a little over \$15,000,000. All of this, except a \$500,000 general bond issue in 1904, has been paid for locally by assessments on property near the parks or parkways. In the working out of this principle, the whole city was divided into five districts, which number has latterly been increased by

adding three more as the city has taken on more territory. Each district pays for the land, improvement and maintenance of the parks within its area. No extra fund in any one district can be allotted to any other. Therefore, it has become necessary to pay for the improve-

ment and maintenance of parks in the newest districts, where there are few buildings, out of the general fund. To that end another \$550,000 was made available in the spring of 1916.

The general scheme of payment is this: The property immediately abutting on the park, and also that



THE PASEO AT TENTH STREET, KANSAS CITY, MO.

on one parallel street back, on each side, pay for the cost of the land. The improvement, except planting, is paid for by the abutters. The entire cost of planting and maintenance is assessed as a supertax by the Park Board, subject to the approval of the City Council, over the entire district within which the park lies, although in the poorer districts the city often pays part of this cost. Twenty



WADING POOL IN WASHINGTON SQUARE, KANSAS CITY, MO.

years' time is allowed for paying the larger assessment, and the assessment becomes a lien.

Another thing that the Park Board has a right to do, which is highly important, and the neglect of which has seriously affected the value of parks in many other cities, is to restrict the use of private as well as public property fifty feet back from the park or parkway. This means

that the Park Board is empowered to prohibit billboards within this area, to exclude tall apartment houses and to prevent stores or garages or roadhouses from vitiating the immediate neighborhood of the parks. Of course, the owner affected can claim damages, which the courts must determine; but the courts can also determine benefits, and the latter have usually equaled or surpassed the



WEST TERRACE AT TENTH STREET, KANSAS CITY, MO.



SWOPE PARK, KANSAS CITY, MO.

former, and the owner has received no award.

What have been the results of this great movement? To quote from the April 19, 1915, report of Mr. Kessler: "Largely through this (park system) there has been no concentration at any point in Kansas City or a congestion of population.

"Investigation of the problem here will unquestionably show that, altogether aside from the development of parks and local playgrounds, the boulevards so-called have made possible residential districts of every character, consistently and properly connected with each other and with the business districts. They have distinctly encouraged uniform residential conditions in their proper places. If no other results had been attained, then the

best expenditure which the community in Kansas City has permitted during these past twenty years has been more than justified in the resultant proper use of the lands in Kansas City for their several uses, in equalizing the values of residential lands throughout the city.

"With the comparatively large area of parkway and boulevard frontage, no values have gone beyond a reasonable basis of investment.

"Nowhere in Kansas City is there an indifferent private improvement or maintenance of private home places that does not respond

immediately to the well-developed and well cared for public boulevards, parkways and parks.

"The comfortable residential conditions, due very largely to the establish-



THE PASEO AT TWELFTH STREET, KANSAS CITY, MO.

ment of its park system, has made Kansas City attractive in a sufficient degree to attract a very large population which should normally have gone to much larger cities. In this sense alone the community's investment in the park system has proved to be a decidedly wise one."

The citizens have unconsciously come to find ugliness distasteful. They are becoming discriminating. Their public and private buildings are improving in taste, the streets are becoming less tawdry

and now the people are demanding that the surroundings and approaches of their public buildings be made more attractive. Particularly are they, through the architects, trying to work out a fitting approach to their new Union Station, so that the first impression of the city may be as good as the later impressions are bound to be.

The architects and landscape architects are the natural leaders in this work. It is the great contribution that they can make to any community.



WILD CAT HOLLOW AND DRIVE IN SWOPE PARK,
KANSAS CITY, MO.

ALONG THE SENECA TURNPIKE



*Introducing a Distinct Type
of Post-Colonial House*

By

EDWIN BONTA



IN the development of New York State, it was not until 1794 that Onondaga County was cut off from Herkimer County, on the east, and put under a jurisdiction of its own. Up to 1790 all pioneers entering the territory had to travel over the trails blazed and worn by their predecessors, the red men. In the year 1790 or 1791 a party of emigrants under the direction of General Wadsworth attempted to cut the first road through this region, then entirely a wilderness, from the settlement at Whitestown to Canandaigua. This primitive road, enlarged and improved by the State government, and called at that time the State Road, served as the only thoroughfare until 1800. In that year a private company was chartered to lay out a better one, later known as the Seneca Turnpike, closely following the original route, coinciding with it for miles at a stretch, and running from the village of Utica in the east to Canandaigua in the west. The new highway, passing through all the important settlements that had sprung up along the old State Road, was laid ribbon-like up hill and down dale, with a charming disregard for steep grades and wide detours. Through Onondaga County it ran from Chittenango over Eagle Hill and down again to Manlius, in the valley of Limestone Creek; climbed the western slope and continued along the hillsides until it dropped into the Butternut Creek valley at Jamesville; then up the west hill, over the highlands, and descended once more into the basin of historic Onondaga Creek. The present city of Syracuse was not then even a possibility in the minds of these pioneer road builders; so the "pike" crossed Onondaga Valley a long three and a half miles south of the present civic center, ascended Onondaga Hill on the west, passed through the old

county seat of that name, and continued down and up again, through Nine Mile Creek valley, with its classic town of Marcellus, and on across the county line.

Over this road the restless, energetic New Englanders constantly pushed their way westward, numbers of them settling along the route and forming the nucleus of the present population of this county. Even the phlegmatic Dutch of Long Island and the Mohawk Valley would occasionally pack their household goods into the picturesque vehicle so familiar under the name "prairie schooner," and seek new home sites along this highway.

In succeeding years new arteries of travel and commerce—highway, canal and railroad—have been run through to the north of the old turnpike, following a more feasible water level route. The once important towns along the "pike" have dropped into comparative insignificance, and its surface has been sadly neglected in spite of the hundreds of miles of new "State road" built within the last few years. But though it may have lost much of its old prestige, it has gained immeasurably in charm. Without doubt its builders never lived to enjoy, as we may, the miles of pleasant overarching trees with which they so farsightedly lined their highway. The newer roads to the north speed arrow-like between bustling commercial towns, hard as asphalt, lined with the indifferent architecture of a commercial age, choked with the dust of countless motor cars, and with few trees to shield one from the hot rays of a summer sun. But the old turnpike still continues its laborious way, dreaming through the heat of summer and early autumn, peacefully cool under the shade of century-old maples, seldom disturbed by anything save the lumbering horse-drawn wagon of former times. Its path is lined with old home-



THE SAMUEL FORMAN HOUSE, ONONDAGA VALLEY, N. Y. BUILT IN 1812.

steads dating from those early pioneer days—days steeped in the charm of classic revival, as evidenced not only in the architecture, but in the very names of the nearby towns, Manlius, Marcellus, Pompey, and Cicero.

I wish to speak particularly of the architecture, for along this highway there was developed a type of brick house different from any others built in Colonial and post-Colonial days, a style with a charm peculiarly its own, to which the attention of architects has apparently never been drawn. In spite of the fact that this type was very prevalent in the locality mentioned, I know of few examples of its kind outside of Onondaga County. I have already pointed out that this part of the country was scarcely settled before 1800, so that, in point of time, the local architecture cannot be called Colonial. But it surely merits that honor for its loyalty to material, delicacy of detail, restraint, and simplicity. We might go by motor to study this work, and cover the entire locality in a morning. It would be much more congenial to walk.

But we should enjoy it most in the saddle. The old neglected road is in splendid shape for riding. You will like brushing along under the low-hanging branches of the trees, galloping up the short, steep grades and meandering leisurely down again. The small scale of our landscape will delight you. Its low, rolling hills, snug little valleys, and cut-up fields, all quite within the grasp of the imagination, will seem charmingly homelike and lovable.

Starting from Syracuse, the metropolis of the region, we swing into the turnpike first at Onondaga Valley, and come almost immediately upon the Samuel Forman house, erected in the year 1812 by a brother of Judge Joshua Forman. This is not the most interesting one we shall see, but it has many of the characteristics, and much of the charm, of the type. Notice the crow-stepped gable ends, the flat, elliptical arches of the façade, and the delicate doorway, with its Dutch seats, on either side. I have pointed out that this country was settled both from New England and New Netherlands, and the

influence of each is apparent in this example. The crow-stepped gable and the seats flanking the doorway are of Dutch descent. The exquisite refinement of the wood detail in cornice and doorway, and the restraint and flatness of relief, are quite unlike the Dutch Colonial down-State. They are undoubtedly a reminiscence of New England. So also are the ellipses, true curves every one. No compass-struck ellipses are found in the type. Their flatness and delicacy, and the slight reveal of the pilasters, are well in harmony with the refinement of the woodwork. The doorway of the Forman house is one of the most beautiful we have. As I have said above, the flanking seats are unquestionably Dutch, as is the curved cornice of the transom bar. On the other hand, the precise little scroll brackets under the cornice and the pairs of shapely, slender columns, are just as surely a memory of New England. Have you ever thought what a twofold air of security and hospitality these old designers gave to their doorways by recessing them deeply within wide jambs?

How faithfully these builders have observed the dictum that a designer should "feel" the material in which he works, its possibilities and its limitations. It is as if the old-time master had reasoned entertainingly with himself: "With this simple brick alone I will fashion and ornament my house." There is no temporizing with molded forms in clay, no falling back upon carved stone for either caps or moldings. The mason has not even attempted to grind the voussoirs of his arches. The pilaster caps are simple blocks built up of brick. And yet the result is satisfying, captivating! See how delicacy is attained in the arches, and the "masonry in" of the gable window, by using only a single rowlock of brick. I like the loyalty to material of the stepped-up gable end; from silhouette alone one could guess that it was built of brick. How well, too, the designer of the cornice felt the material of his wood detail, as shown by the attenuation of its moldings and the wide projection of the whole. The bed mold is suppressed to almost nothing. Instead of being built up



THE GENERAL HUTCHINSON HOUSE, ONONDAGA HILL, N. Y.

hollow on rough lookouts, like our work of today, you will find that most of the old cornices of this region are built up solid of molded-edged boards, one above the other, the mutules each in one piece,

Gathering our horses now, we turn their heads westward and clatter up the steep hill out of the creek valley, skirting a picturesque rock-strewn glen on our left, passing the neglected graves of two American captains who fell sick and died by the way during the passage of troops over this highway in the War of 1812.



THE SENECA CLUB, MANLIUS, N. Y.

then the fascia, then the corona. It has always interested me that the rugged, red-blooded pioneers of that day should have fancied such dainty moldings, almost effeminate in their over-refinement; while our effete generation has craved detail as strong and masculine as the nature of the pioneer.

Climbing still, we enter the whilom county seat of Onondaga Hill, now dozing in reminiscence of the past.

At the four corners we pass another noble place, this time with the crow-steps on the end and the entrance in the middle of the long side,—the more common arrangement. The big elliptical window in



HOUSE ON HIGHBRIDGE STREET, NEAR FAYETTEVILLE, N. Y.

the gable end now stands open to wind and rain, sleet and snow, the year round; and many migrations of birds have nested in the garret. The house has a pleasing location on a knoll overlooking the road, set well back from it and surrounded by a picket fence. The straight stone walk from the front door to the gate in the fence is flanked on either side by two venerable locust trees. Unfortunately the style is debased by a quasi-Gothic porch, probably a later addition. But in spite of this the doorway still remains the chief point of interest on the exterior. It is entertaining to observe in this respect how logical these early builders were in the concentration of their ornament. In approaching a house our first subconscious query is: "Where is the entrance?" And here, as invariably in these buildings, it stands accused for us, brought out in sharp contrast with the rest of the façade, because the designer has been wise enough to concentrate his ornament around it. There are no ornate bay windows, no meaningless panels of ornament or other restless features, to detract from the focus of interest.

The next homestead we pass is that of General Hutchinson, on an eminence a mile or two beyond the town. This one differs from the others in being built of the local limestone. I do not feel that the chimney in the center of the gable is a great addition. The chief interest here centers in the porch, which looks toward the east and commands a view over the highlands toward Onondaga Valley. Porches are rare in the Colonial work of the North, particularly two-story porches. One finds them not infrequently on the "taverns" of this locality and period, of which they seem to have been a characteristic, but very rarely on houses. The work of this porch is worth study. Its members are so slender and fragile in contrast to the very coarse stone work of the building itself, and yet withal so archaic in execution—sufficiently departed from classic tradition and replete with academic shortcomings—as to seem quite individual. It seems to have a personality of its own, quite human and lovable.

The window lights are cut up into small panes, as they invariably are in this old work. There is a very interesting story

behind small panes. It is known, of course, that glass was not made in large sheets in those days, and that small panes were a necessity long before they were recognized as a virtue. But there is really much more to it than that. A designer demands a pattern in everything he does. A work must not only be interesting as a whole, but, if the work is to have any great merit, every little feature of it must repay the observer's attention and study. In the small windowpane the designer saw and appreciated another opportunity for pattern; and, consequently, interest and charm. But the whole story of the charm is deeper seated still. The essential atmosphere of a house is one of protection. An air of shelter, security, and self-content should pervade the entire scheme. There is no such sense of security in a broad sheet of plate glass; but the muntins of a small-paned sash, useless as they might prove as a genuine safeguard, do give that sense, that symbol, so essential to homelikeness.

We have now reached the extreme west

limit of the locality, and shall have to retrace our course to the city and start out another day.

This time we turn our mounts eastward from Onondaga Valley. We pass an interesting frame church at the Valley, with marked Dutch traits, but this we shall have to discuss at another time. Behind the church on the village green, in a beautiful setting of old trees and lesser shrubbery, stands the Sabine house, built in 1808. In the same year Judge Joshua Forman, one of the leading pioneers of the county, built his residence on the north side of the turnpike, opposite the church. Farther along the road, on the left at the foot of the east hill, is still another dwelling, in stone, the Philo Gridley house, erected in 1812. A newspaper article would describe the last two as having been recently "improved by modern additions," a statement we are willing to dispute. None of these present any new features, so we will push on up the hill. Winding up the steep road, we see on the knoll above us the old stone arsenal, built just before the War of 1812



THE PALMER HOUSE, NEAR FAYETTEVILLE, N. Y. BUILT IN 1825.



HOUSE AT 115 GRAPE STREET, SYRACUSE, N. Y.

as a repository for arms and ammunition. For several miles we ride along under a stately row of elms, their great branches almost meeting over the roadway. On either side we pass numerous frame houses that antedate the Greek revival, many of them with quaint simple doorways of familiar Colonial design, and many good cornices of the thin flat kind spoken of above. But we find nothing of immediate interest until reaching Manlius village.

Here we come upon the building of the Seneca Club, on the left of the turnpike, just as it starts climbing out of the long town square on its way to Eagle Village. In the gable end of this house there is a different window arrangement from any heretofore seen. The four chimneys symmetrically placed, two to a gable, are a new feature also, but very common in the type. The proportions of these gable ends are carefully studied. In those I have measured the middle step has been calculated to appear twice the width of the lower flanking steps. In height, taken from the top of the wood cornice to the coping of the lower step,

I find this measurement designed to look the same as that from this coping to the coping of the top step. The chimneys ordinarily rise an equal distance again above the top coping; sometimes a brick-course or two more, in order to offset any optical illusion. The step is twice as wide as it is high. The entire end of the building, from grade to the top of the lower copings, exclusive of the top step and chimneys, is, in the best examples, a perfect square. The crow-steps are the standard twelve-inch brick wall, almost invariably coped with wood. The chimneys are ordinarily twenty inches in their smallest dimension, varying in width with the size of the building. The width always bears some simple relation, however, to the total width of the top step, one-third, one-fourth, or one-fifth.

Behind the Seneca Club, on the side street, is the Van Schaick house, a particularly complete little specimen, and here and there through the village are scattered several others of more or less merit.

In less than five years the builders of the Seneca Turnpike realized the mistake



HOUSE AT 917 EAST GENESEE
STREET, SYRACUSE, N. Y.



HOUSE AT 212 WILLOW STREET, SYRACUSE, N. Y.

they had made in running their highway so tortuously over the southern hills of the county. Moreover, new villages were springing up to the north of it, with no connecting thoroughfare. So, in 1806, the same company applied for an amendment of charter allowing them to build a new road along the more level land through Fayetteville, the growing settlement of Syracuse, and Camillus. This was called at that time the North Branch of the Seneca Road, but afterward became known as the Genesee Turnpike. It is this we must now reach, heading north from Manlius to the picturesque little town of Fayetteville, named upon the visit of the French patriot.

Under the magnificent elms of Genesee street, at the corner of Academy street, stands the Hurd house, apparently of later date, and consequently not so good. A diminutive house, delightfully inviting and picturesque, stands on the Flats to the west of the village, on High-bridge street, just off the Genesee Road.

I have just one strong criticism of all

the gable-end examples yet shown. Their designers seem to have ignored the inviolable rule that the chief ornamentation of any work should come at the top. The paired chimneys of the Seneca Club, or the elliptical arches and ornate cornice of the Samuel Forman house, do not any of them count for enough, to my mind, in centering the interest there. That ideal remains to be attained in the Palmer house, which we are now approaching.

For a mile or more out of Fayetteville, westward toward Syracuse, the road is flanked on either side by great hard maples, forming an inspiring allée, through which we ride. On the right, about a mile from the village, stands the house, a little back from the road and facing pleasantly toward the south. The date of erection, 1825, fixed conspicuously on the front, gives a good idea how late into the century these buildings were constructed. The house has the distinction of being still occupied by the family that erected it. Here, in addition to the paired chimneys and elliptical arches, a



THE LATHROP BLOCK, ON THE ERIE CANAL, SYRACUSE, N. Y.

turned balustrade is run above the cornice between the crow-steps, giving the desired finish to the façade. Although interest is concentrated around the doorway as usual, that ornament is properly subordinated to the chief glory of the front, the cornice and balustrade above. How delightfully, too, the soft skyline made by the open balustrade contrasts with the hard line of gable-ends and chimneys! The severely plain ends, like those of the Seneca Club, have nothing to recommend them aside from their carefully studied proportions. Their chief function seems to be to serve as foils for the ornate façade. The sides and backs of these houses are invariably plain, no matter how much the front is ornamented. I do not know how largely this is chargeable to the insistent New England traits of thrift and pretentiousness—to a desire to make the best showing possible with limited resources. But one cannot but admit that the front gains in interest through contrast with these end walls. Another happy use of foils is in the large areas of unbroken brick wall. The

aesthetic value of such plain areas seems to have been appreciated by Colonial designers throughout the country. Outside of the artists of the Spanish Renaissance, I know of no architects who had courage and restraint to use them, or who appreciated their value in contrast, as did these men of early American days. The coupled windows in each bay seem to overcrowd them. The three porches are quasi-Gothic in detail, and probably an afterthought, but their flat roofs and generally square contour harmonize with the type, and one cannot help wondering if similar porches of Colonial design would not be a distinct addition to it.

The Genesee Turnpike still runs straight through the heart of Syracuse, preserving its name in the name of the street, just as it does in all the towns through which it passes in crossing the State. On our return, therefore, we enter Syracuse along East Genesee street; and either on this street itself or immediately off from it we find several more houses less pretentious, but more picturesque than previous examples.

Up to the present time we have been concerned chiefly with very dignified dwellings only. The main body of the house has been built of brick, and the frame additions behind have not added much in charm, nor have they contributed to develop the style. The brick structure itself has been rigorously symmetrical, dignified, and austere. I am glad of an opportunity, therefore, to point out that the type may be very informal and picturesque. We have already passed one of the informal kind on Highbridge street, Fayetteville. Another, better, example on the same plan is the house at 115 Grape street. In both of the last named houses the ells are also built of brick, with gable ends corresponding to the main body of the building.

With an informal plan, the builders did not see any necessity for either symmetry or consistency in the arrangement of the exterior. Sometimes the chimneys ran through the center of the gable, as at 917 East Genesee street; sometimes they were paired in the main gable and single in the lesser one; sometimes there were no chimneys at all in one gable. I remember one or two instances where one of a pair of chimneys has been cut off just above the crow-step and closed over with a stubby pyramid of brick. This was undoubtedly done at some later day, and with no idea of beautifying the scheme in any way; yet it gives the crippled end an attractiveness akin to that of the Gothic. There is a peculiar appeal in these incomplete, asymmetrical features, lovable little symbols of the imperfection of the race.

Number 212 West Willow street is a genuine town house of the one-time aristocratic quarter of Syracuse. How sophisticated it looks in comparison to the Samuel Forman house, and how much it loses in attractiveness! The crow-steps are here coped with stone instead of wood. Stone has taken the place of wood for the window sills, and of brick

for the water table. The details of the doorway have almost regained their original classic proportions. It is only a step from this detail to that of the Greek revival. Even the minutely perfect brick work lacks the charm of the cruder bond of the Forman house.

The Lathrop Block, on the Erie Canal bank at Warren street, shows the type applied to an old-time warehouse. Buildings of this general type are found in other parts of the country, in some of the old mills of New England, for instance, and may serve definitely to connect the local type with other Colonial work. This picturesque pile has stood within a block of the center of Syracuse long as the memory of any one now alive. True to its type, it has nothing to recommend it aside from its extreme simplicity, its old-fashioned panes, and its interesting proportions. Would that our later designers of business blocks could content themselves with these. The business streets of Fayetteville and Skaneateles are lined with such store buildings, their party walls rising between the gently pitched roofs that slope invariably toward the street. These party walls are stepped up in the usual manner and give the streets a delightfully quaint look, reminding one of old Holland.

There are many more of these houses in the locality, all possessing one or more of the earmarks of the type. No one is ideal in itself. I have long hoped to find a house that combined the general scheme of the Palmer house, the excellent proportion of bays of the Samuel Forman house, and the porch detail of the Hutchinson homestead, perhaps with a picturesque wing or two running off to the side and rear. But, as has been true of the great styles, the ideal was never built. I hope, however, it may exist in the minds of my readers, and that they may enjoy, as I do, the dignity, refinement and beauty of this particularly pure expression of brick construction.



POOL—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK, ILL.
FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.

— CRAVARDAN —
THE RESIDENCE OF JOHN GLASS, E^{sq}
.. HIGHLAND PARK, ILLINOIS ..

*Frank B. Meade &
James M. Hamilton
Architects*

BY I. T. FRARY

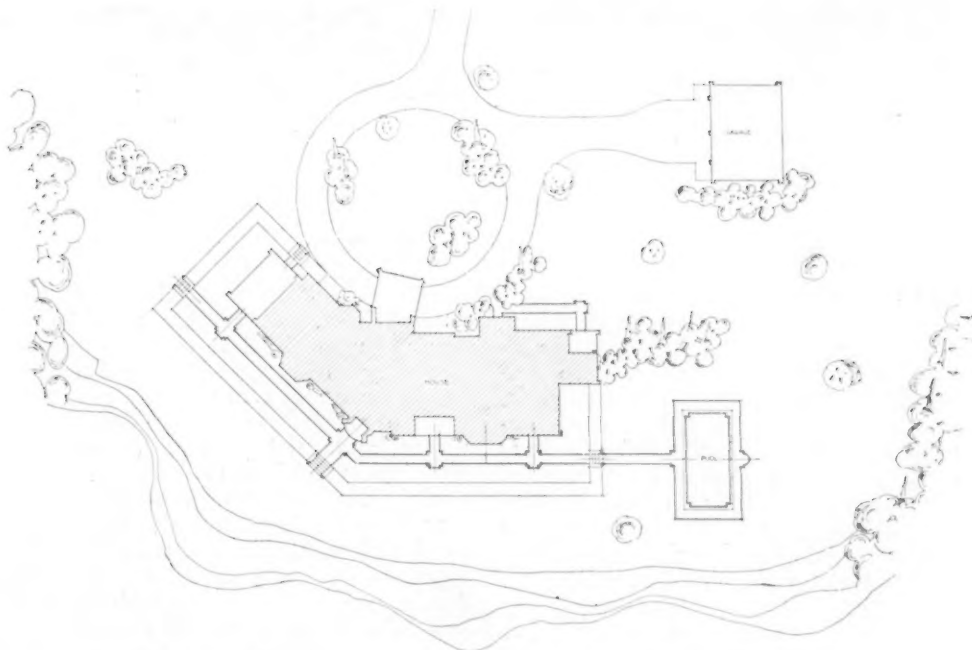
THERE has been a great deal said and written from time to time regarding the outcome of America's architectural development. Some have contended that a distinct type should be created which would reflect the character of the American people. Others have maintained that the creation of an architectural style is not a question of going to work deliberately to produce a type that is original and new, but is a process of gradual evolution and its character is determined largely by such influences as environment, climate, social conditions and the building materials available. Some even claim that the past has long since exhausted the possibilities of anything new and unique, thus leaving it incumbent upon us to go to that past for inspiration. However, while this discussion has gone on, at times almost with bitterness, there has been growing, perhaps unconsciously, a type if not a style which does seem to reflect the American character.

Ignoring the skyscraper, which is already recognized as essentially American, the product of American needs and not of a desire to be unique, we find that the American home is coming more and more to reflect the national temperament, and yet it does not confine itself to any particular style—in fact it may take its inspiration from Italy, France, England or any other source. If all were of one style they would not reflect the American. He is not that kind of a man. He is cosmopolitan, he travels, he reads, he knows the architecture and art of the world, either from a first hand inspection of it or through the medium of photographs and other forms of illustration and reproduction. His horizon is not restricted as was that of the designers by whom the great styles were

produced. They worked along prescribed lines, not because their hearts were set upon the development of a particular type of construction or ornament, but because that was the only type they knew or the only one they deemed practicable, and so they "rang the changes on it" to the limit of their ability. Thus in a given area or at a given time we find practically all the work reflecting certain fixed characteristics, and where wealth and opportunity permitted an extensive development of such a type there came into existence what we call an architectural style. However, let some new influence be introduced, as for instance the Italian of the fifteenth century, and how quickly the new ideas were grasped and the old discarded, thus proving conclusively that it was conditions, not choice, which set the limitations.

It is therefore logical to assume that in a country familiar with the work of all times, possessing every variety of climate and topography, whose population contains representatives from every race on earth, which has at its disposal every form of building material together with fabulous wealth with which to build, the builders are not going to confine their architectural expression to some one narrow prescribed style. Yet in a way, despite the variety of styles employed by our American architects, our residences do begin to show certain marked national tendencies.

The American likes comfort, he likes to have things convenient, he likes outdoor life, and he wants his home to conform to his wishes and requirements. The feudal castle, the French château, the Italian villa, and even the English manor house are all very good in their way, but if he is going to live in one, its internal aspect at least must conform to



BLOCK PLAN—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK, ILL.
Frank B. Meade and James M. Hamilton, Architects.

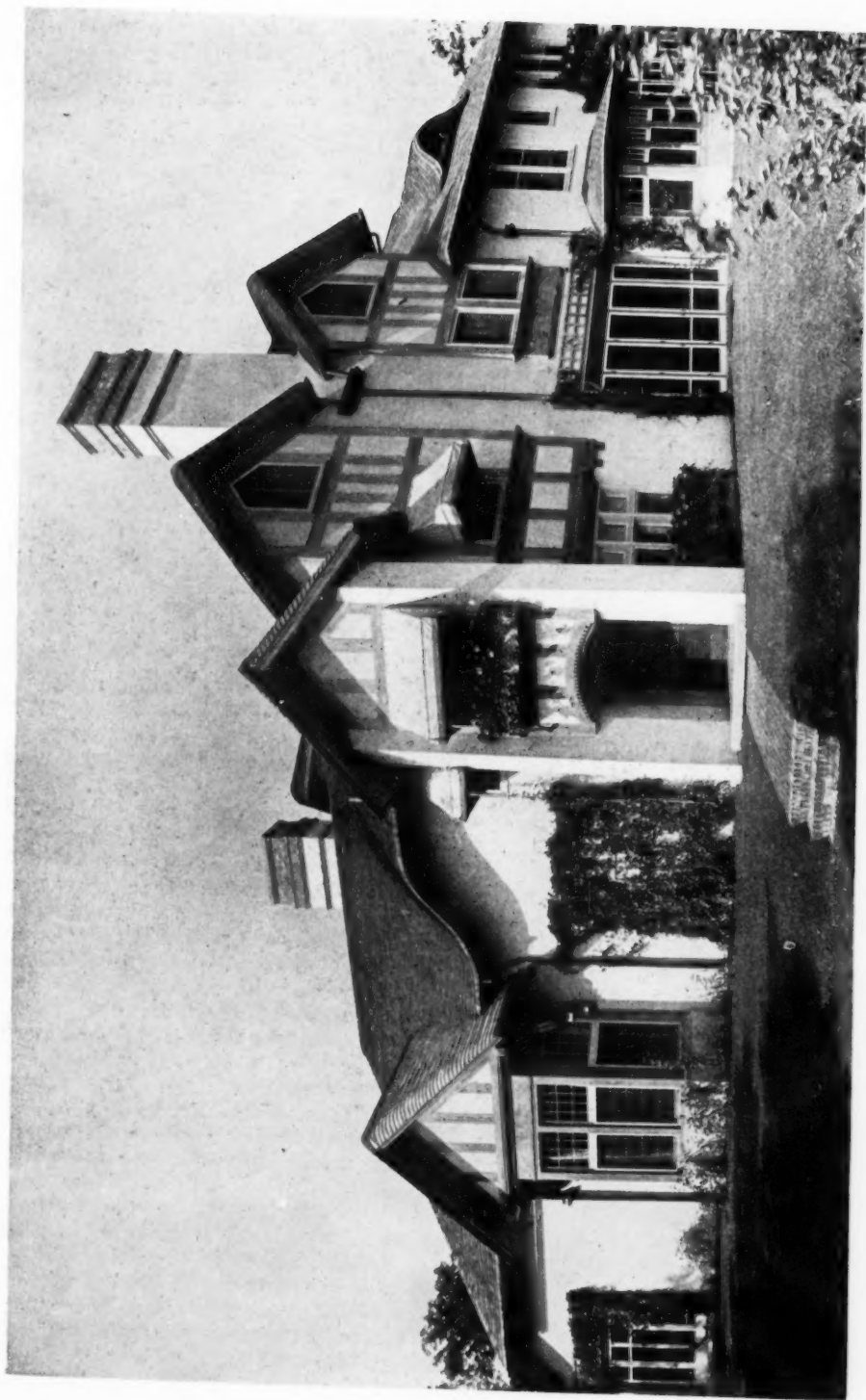
his ideas of comfort and convenience. So we find that the representative American homes of to-day, whatever may be the style which they follow, are tending away from the stiffness and formality of their prototypes, and are being planned with the idea primarily of providing for the comfort of the occupants.

The English country house has long been regarded as the nearest approach to our ideal of what a home should be, and so we find that it has exerted a strong influence over the American homes of to-day. But whatever may be the stylistic influence in a house there is an American influence evident.

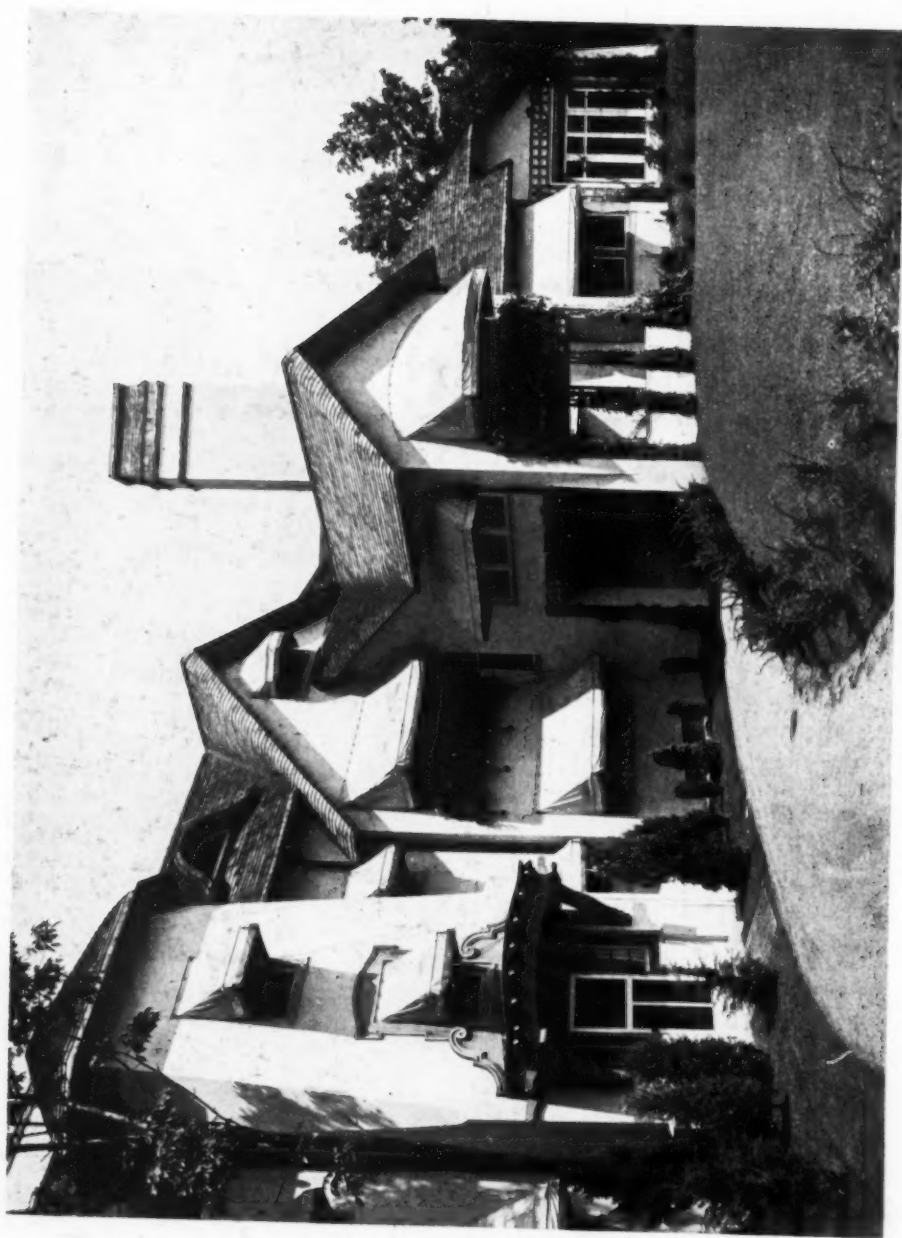
Among the architects who have given especial study to American residence work is the firm composed of Frank B. Meade and James M. Hamilton, whose houses are familiar to readers of the Record. An interesting example of their work is to be found in the residence of Mr. John Glass at Highland Park, Illinois. It has the earmarks of the modern movement in English domestic architecture, yet it has withal a thoroughly American atmosphere pervading

it. The exterior is of stucco relieved by the use of timber work, and derives much of its interest from the broken roof lines and pleasing treatment of the numerous gables. The porch, which so often proves a stumbling block to the architect and becomes a mere excrescence on an "otherwise fair" exterior, has in this case been most skilfully handled by means of the long sweep of roof which so incorporates it in the body of the house that at first glance the fact of its being a porch is not noticed. The composition of the house, which is irregular and rambling, loses something of its character in the photographs because of the numerous awnings which destroy the effect of the fenestration, thus tending to give the whole an air of restlessness.

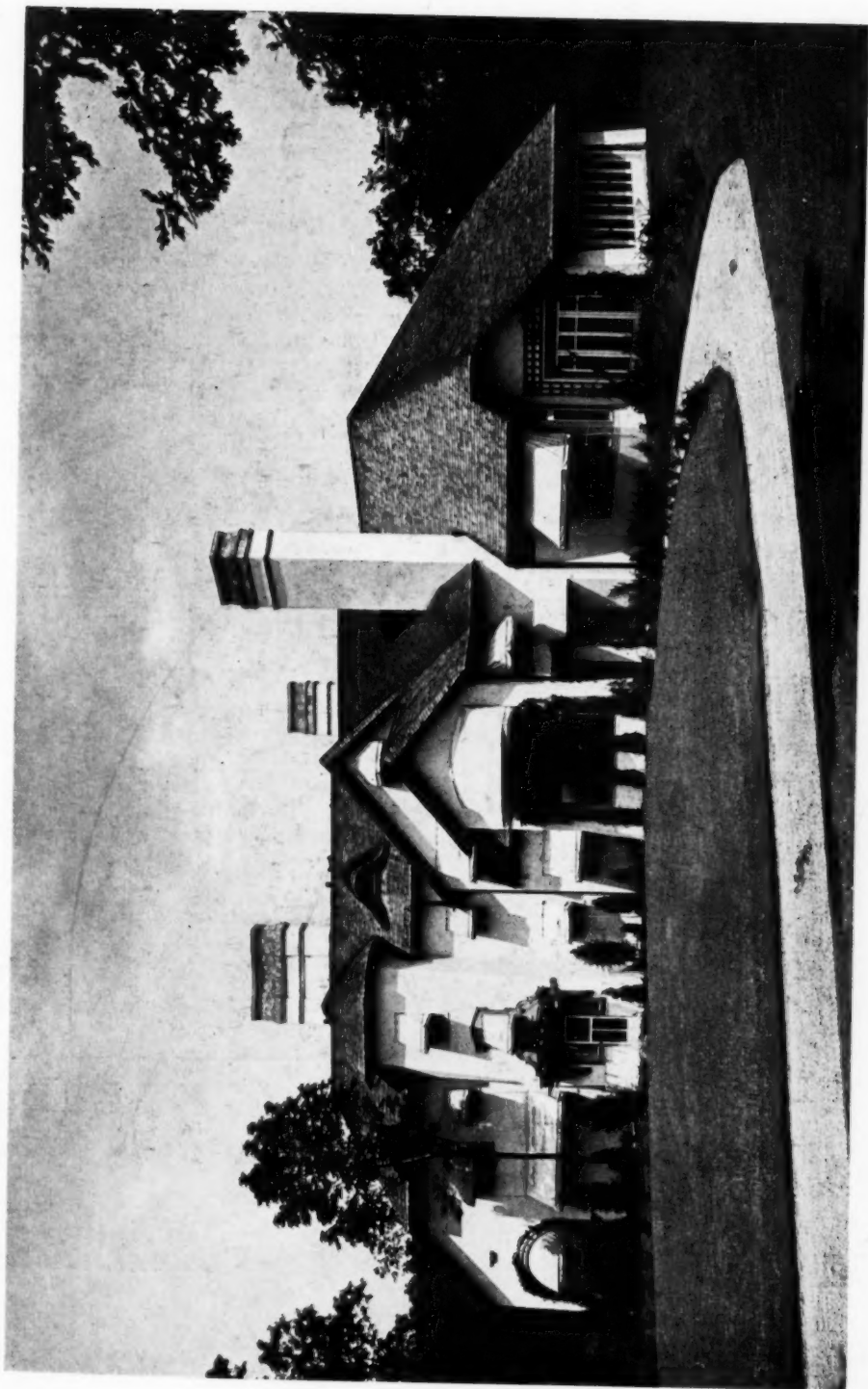
The setting of trees, among which the house is placed, is a valuable asset, and when the young planting in front has thickened up with a few years more of growth, the architecture will tie into its surroundings even more effectively than at present. The pool at the side of the yard provides the reflections which are so desirable in a garden, and



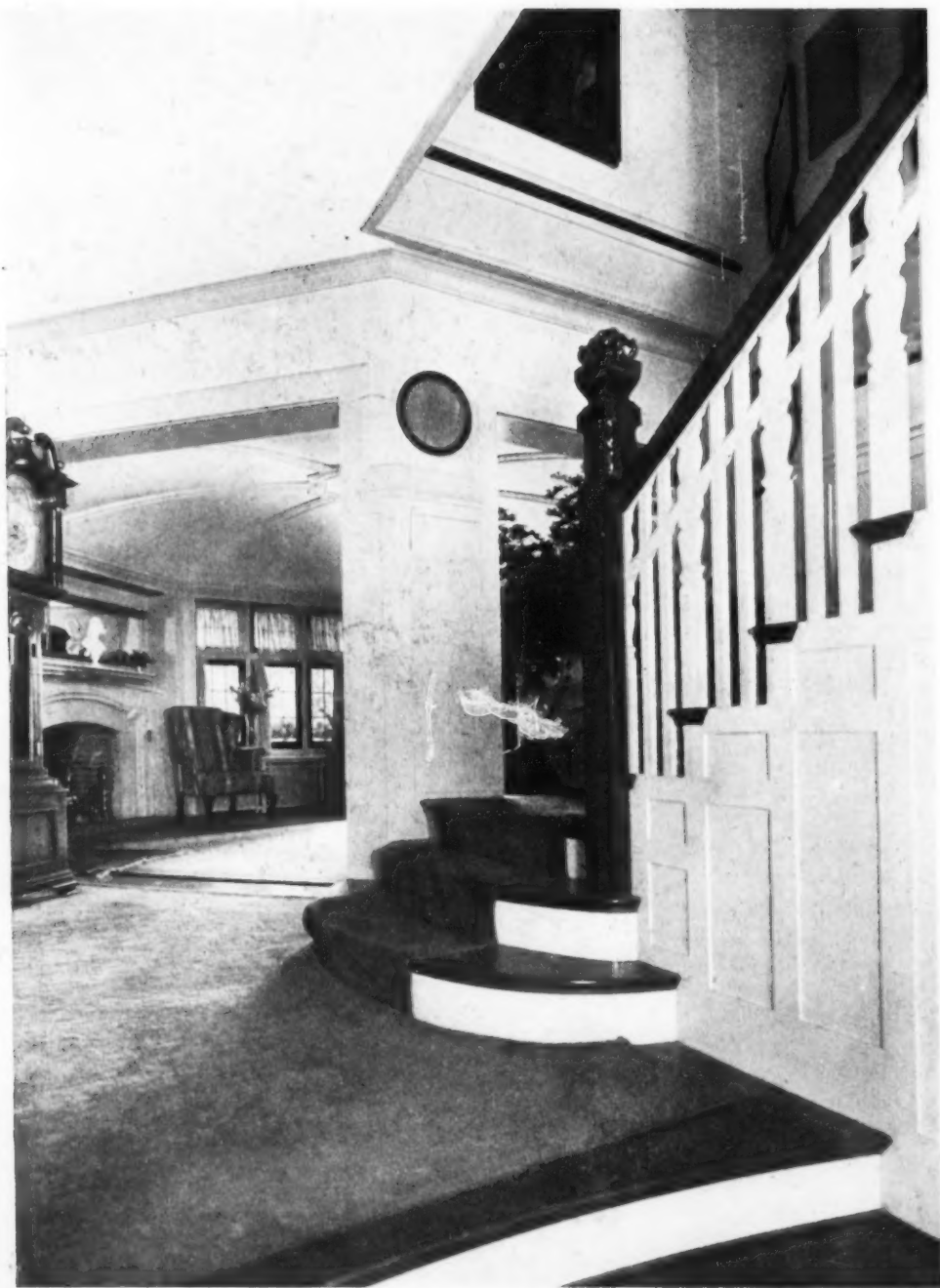
FRONT VIEW—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK,
ILL., FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



PORTE-COCHERE—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK,
ILL. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



REAR VIEW—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK,
ILL. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



HALLS—RESIDENCE OF JOHN GLASS, ESQ.,
HIGHLAND PARK, ILL. FRANK B. MEADE
AND JAMES M. HAMILTON, ARCHITECTS.



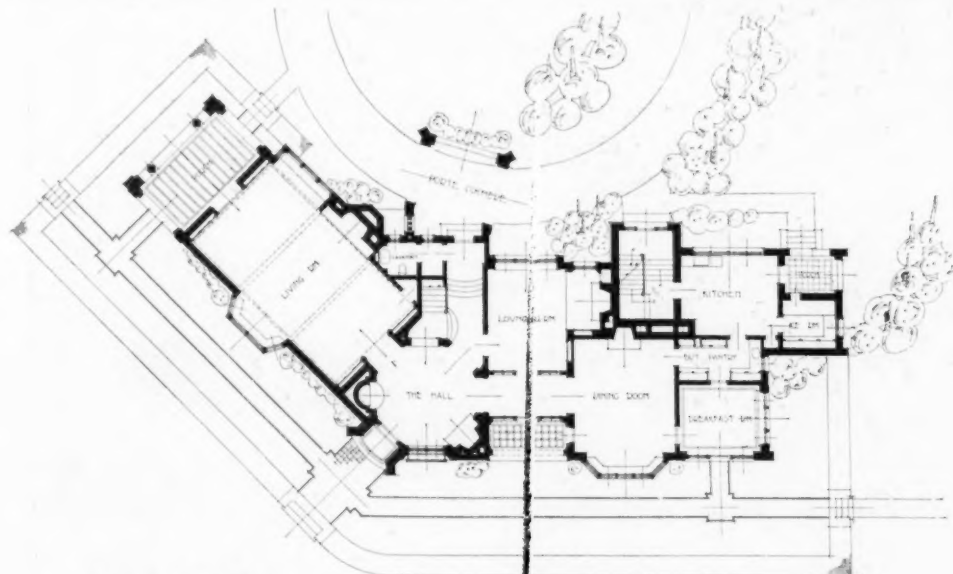
SECOND FLOOR PLAN—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK, ILL.
Frank B. Meade and James M. Hamilton, Architects.

also suggests enticing thoughts of early morning plunges.

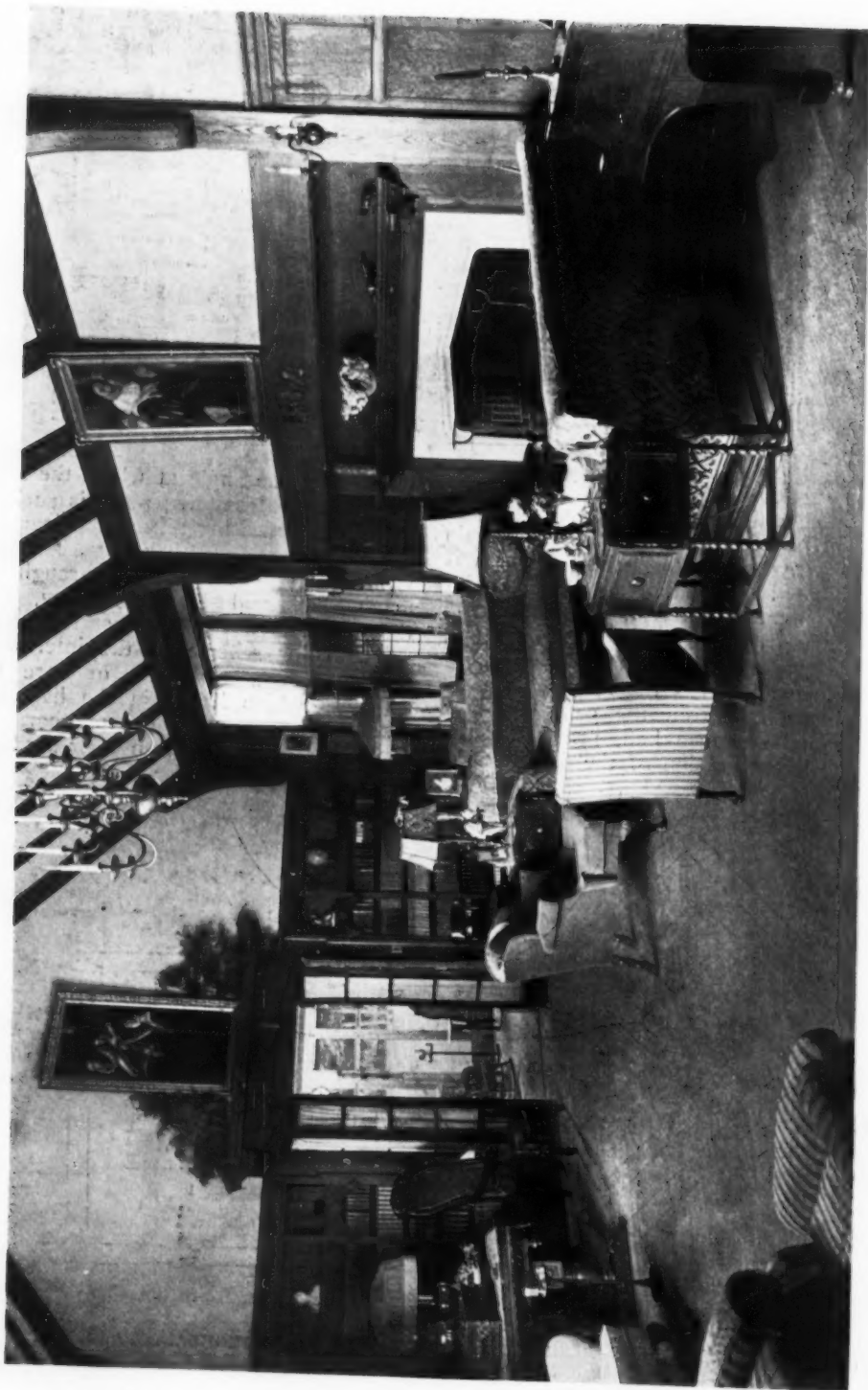
The plan is well studied, the two main axes providing vistas, each of which is terminated in the hall by a focal point of pronounced interest, the vista from the living room leading up to the mantel, while the one through the dining room and loggia hall has the fountain for its termination. From the center of the octagonal entrance hall, practically the entire living portion of the first floor is

visible, yet the angle at which the main axes diverge from this point is such as to secure a pleasing sense of privacy to the two wings. Further vistas are provided along the minor axes through the loggia hall and lounging room, and through the front and rear entrances.

The color scheme of the interior is taken from a collection of rare old samplers which hangs in the hall, but which is not seen in the photographs. Soft tones of tan or fawn color predom-



FIRST FLOOR PLAN—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK, ILL.
Frank B. Meade and James M. Hamilton, Architects.



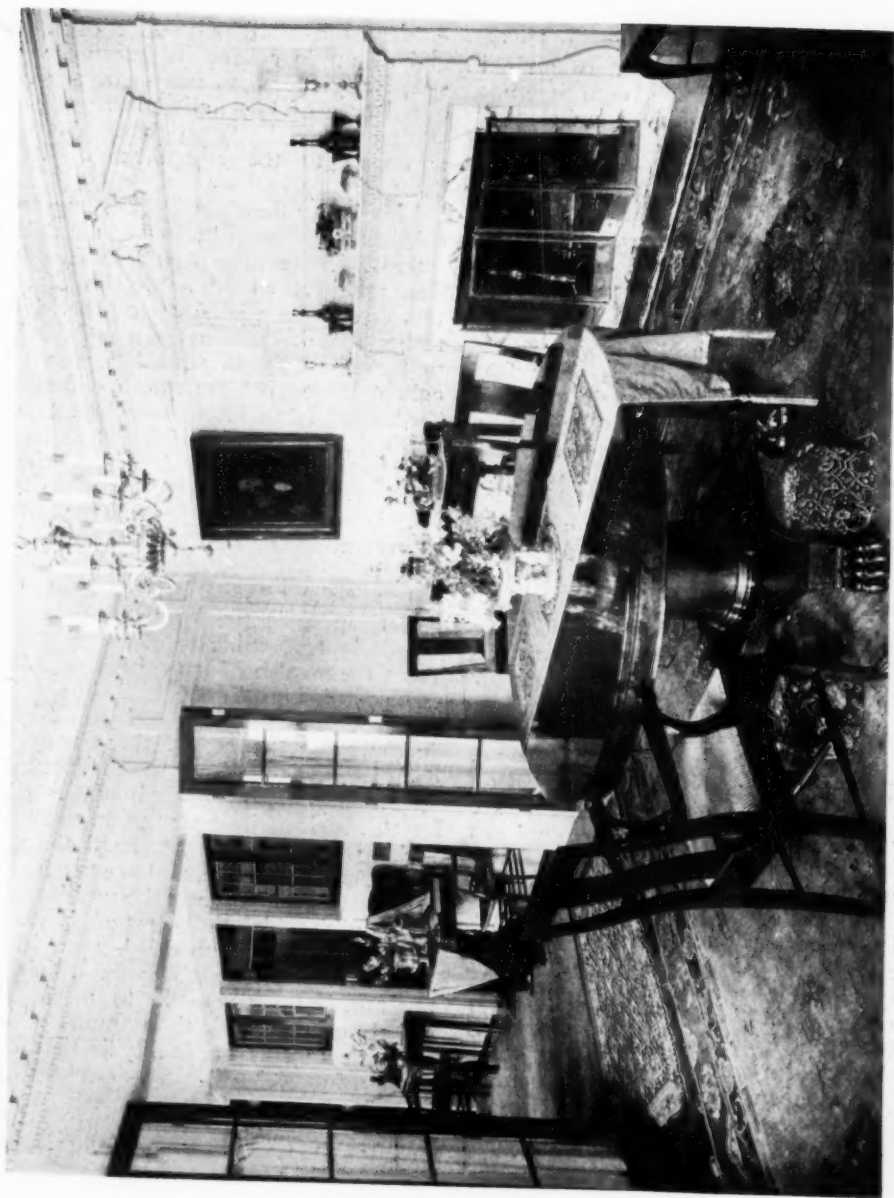
LIVING ROOM—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK,
ILL. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



LOGGIA HALL, BILLIARD ROOM AND DINING ROOM—
RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK, ILL.
FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



BREAKFAST ROOM—RESIDENCE OF JOHN GLASS,
ESQ., HIGHLAND PARK, ILL. FRANK B. MEADE
AND JAMES M. HAMILTON, ARCHITECTS.



DINING ROOM—RESIDENCE OF JOHN GLASS, ESQ., HIGHLAND PARK,
ILL. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.

inate, together with dull blues, old rose and greens. A reproduction of an old Chinese rug in the dining room together with some bits of Chinese embroidery in the table cover and a screen give a decided Chinese note to the color scheme of that room. In the breakfast room a striking feature is found in the trellis work upon which living vines are growing, and the touch of color in the tile floor and in the painted decoration of the white furniture gives to this little room a lively and inviting air.

The living room, which is thirty-five feet long, is carried up into the slant of the roof, and is given a heavy timber treatment; in fact the decorative effect is largely dependent upon the contrast of woodwork and plaster. The home-like appearance of this room is enhanced materially by the arrangement of furniture into various groupings, the two large sofas, with their companion lamp tables, which flank the broad fireplace, forming the most important group, while various inviting corners tempt one by their air of comfort and seclusion.

No overdraperies are to be found in the house except in the billiard room, or lounging room, as it is designated on the plan. Elsewhere throughout the house the only curtains to be found are heavy linen sash curtains, whose natural color blends harmoniously into the general scheme.

Taken as a whole the house impresses one as being of the sort that is well adapted to the requirements of the average American family possessing good taste and comfortable means; it is situated in an environment of trees, shrubbery, and open lawn that indicates and

cultivates a wholesome love of nature and of outdoor life; its interior, while sufficiently roomy to permit of a generous degree of hospitality, is so planned as to provide the "cozy" atmosphere so necessary to the enjoyment of home life.

This house does not exhibit any radical departure from houses of like character which may be found in England. The architect would not claim that he was creating a new American style, but rather that he was using a style suited to American needs. Neither would he acknowledge that he was deliberately "cribbing" from English prototypes any more than he would if he were to incorporate an Ionic order in a classic building. He has merely chosen a type that is pleasing, and has adapted it to the requirements of the problem before him.

Is not the rational attitude toward an American style the one which permits the designer frankly to pick and choose from the wealth of material with which the past has endowed him, but which requires of him a standard of skill and judgment in the use of these materials commensurate with the advantages which they bestow upon him? Accepting this basis of judgment are we not now making rapid progress toward the goal of an American style, and are not houses like the Glass house and the multitude of others with which the pages of the architectural press are crowded, more truly American than are those in which an attempt has been made to produce a strictly original style, in many of which, alas, the fact of originality is the chief source of merit?

CHURCH PLANNING IN THE UNITED STATES

Part V. Plan Types Responding to the Complex Needs of the Modern Church

By Richard Franz Bach

METHODS of solution in favor of the separate wing for the Sunday School are also reached through another avenue of church development. We have witnessed in previous articles the plan's growth in the single building by increase of area in the "combination plan," by use of a basement story in the plan providing for more than one level, and finally by accommodations in a separate structure, more or less integrally connected with the main audience hall, ultimately developing into an entirely distinct building. This growth we have based chiefly upon the requirements first of the church proper, secondly on those of the Sunday School in its broader educational interpretation.

Another phase of church activity which must be accounted for in this whole course of plan modification, closely allied with the Sunday School requirements, and which is responsible for many modern problems in church planning, is the outside or social life of the congregation. This takes many forms, and not all of these require individual accommodations within one of the church buildings themselves; while only a few demand space gauged according to the number of members or participants involved.

The modern church has become a community centre. Its importance to the locality in which it functions has grown out of all proportion to architectural considerations, and, as is usually the case in similar rapid developments, the older

structures cannot be replaced by appropriate and adequately planned new buildings at sufficient speed to take care of the growing complexity of the activities, duties and types of public service they are required to house, while the old buildings themselves are hopelessly impossible places for much of the work of a busy church of the present day.

The earliest of these activities were along missionary lines and along lines of social interchange, largely under the control of the women of the congregation. For the first of these no great space allowance needed to be made, beyond meeting rooms for societies and committees which could often be accommodated elsewhere, perhaps even at the residence of a member. The room allotted to the Sunday School was occasionally again requisitioned, and class rooms formed spaces of convenient size. Again, a general committee room was frequently found quite sufficient for meetings of a goodly number of committees, governing and otherwise, even for clubs and societies formed for varied purposes, although a crowded calendar for such a room might also have resulted in most cases. The more extensive home missionary or neighborhood work was ultimately provided for in buildings of the dependent chapel or settlement house type, usually or at least often situated at some distance from the church itself, and so quite beside our present question, as must be all other aspects of the missionary problem

in their many ramifications except in very large congregations in poorer districts, where the church buildings must shelter at various times or for limited periods of time the persons profiting by the allied

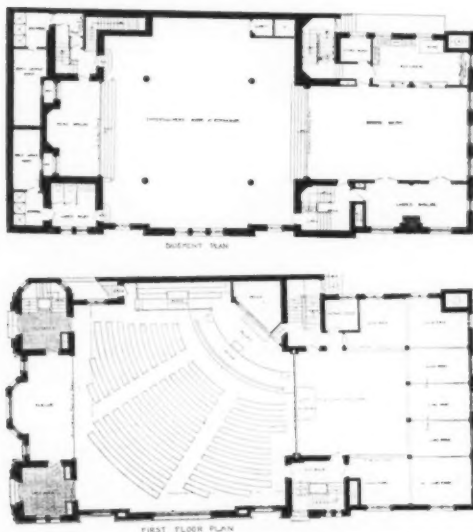


FIG. 1. FIRST METHODIST CHURCH, WELLS-VILLE, OHIO.
Basement and First Floor Plan.
S. R. Badgley, Architect.

services of the church, as will be seen presently.

Various phases of the social life of the church, i.e., in the looser interpretation of these words, long recognized as a distinct and essential accessory of congregation and Sunday School alike, are an outgrowth of the desire to give added interest to the church, its problems and field of activity, by offering its members other opportunities for social intercourse, entertainment and community effort, in the way of club organization for study, relief of the destitute and the sick, for amusement, and the like, or in the way of lectures, concerts and similar methods of bringing together large numbers of persons among whom to extend the church influence. As for space available for these many purposes, which in the end become multifarious, recourse is usually had once more to the overworked Sunday School room, which in many cases is occupied in such fashion on most evenings as well as afternoons during the week.

But as many of these branches of church life are managed by societies or deputed individuals attached to the church, we must again account for committee meeting rooms (Figs. 5, 7, 9, 10), and likewise for public space to care for those assisted by certain of these organized services to the people of the neighborhood at large, when the congregation undertakes relief of their suffering or needs. Since refreshments or even complete dinners are the frequent accompaniment of entertainments, provision must be made for cooking and serving. (Figs. 1, 3, 5, 6, 10.) The usual equipment of kitchen, pantry, possibly also storage space for collapsible tables and chairs, and other appurtenances, would then appear in the plan adjacent to the Sunday School room, unless the arrangement is spacious enough to permit the introduction of a dining room proper (Figs. 1, 3, 5, 6, 10), in which case this baleful intrusion upon the Sunday School room could be avoided.

It will be seen, then, that our space beneath the church would be amply filled by the Sunday School, dining room, kitchen and dependencies, and heating plant, together with the necessary storage

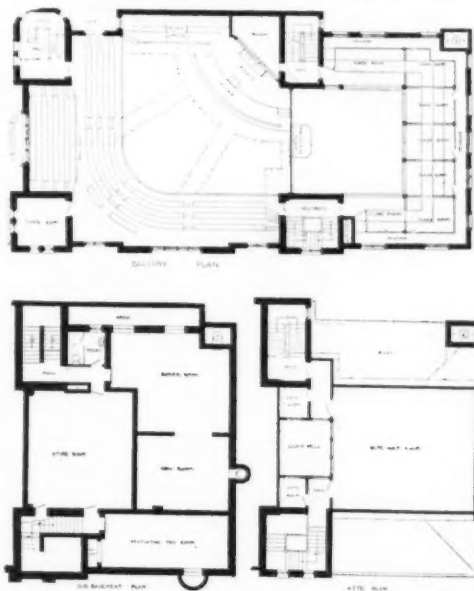


FIG. 1A. FIRST METHODIST CHURCH, WELLS-VILLE, OHIO.
Balcony, Sub-Basement and Attic Plans.
S. R. Badgley, Architect.

space for coal, the dressing and coat room reservations and retiring rooms, and possibly also one or more committee rooms. (Figs. 1,2,3.) If the Sunday School room is placed adjacent to the main audience hall, as in the combination plan, already outlined in detail in an earlier issue of *The Architectural Record*, the dispositions for serving meals must be accommodated in a small projecting wing of the former, but even then the penetration of cooking odors into the church hall cannot be always averted. Nor is this troublesome feature obviated by removing the kitchen alone to the basement beneath the Sunday School portion of the edifice. In all cases a separate dining room used sometimes for other purposes, and equipped with collapsible furniture, would be a better solution of these requirements than a Sunday School room used sometimes for dining purposes.

If a separate building has been provided for the Sunday School, adequate provision may readily be made for practically all other allied church activities beneath or above this or beneath the church edifice itself. In fact, the requirements of the social life of the congregation may make it imperative to acquire necessary additional space devoted to their especial accommodation, even

though in another building, unless the Sunday School space is again to be overworked, as has been indicated in the preceding. Therefore the church plan

with accessory wing has constantly gained favor. An added reason for this separation of the social from the purely religious activity of the church might also be adduced by emphasizing the thoroughly secular character of the former, which, traditionally at least, would demand a certain isolation for it, without diminishing its importance to the work of the congregation as a whole.

But the modern church, especially in the cities, has assumed many additional duties, civic and educational, and in the way of relief and assistance, which have in many cases rendered it the busiest building in a given district. Thus many congregations maintain a cadet corps, latterly a company of Boy Scouts, or a group of Camp Fire Girls. For this branch of church activity

particular space must be provided, first with regard to numbers present in drill or meetings with essential locker room space and visitors' galleries, and secondly for the care of paraphernalia, equipment, etc., not to mention the maintenance of a certain character for the rooms in question, depending upon their use, such character making them in turn less appro-

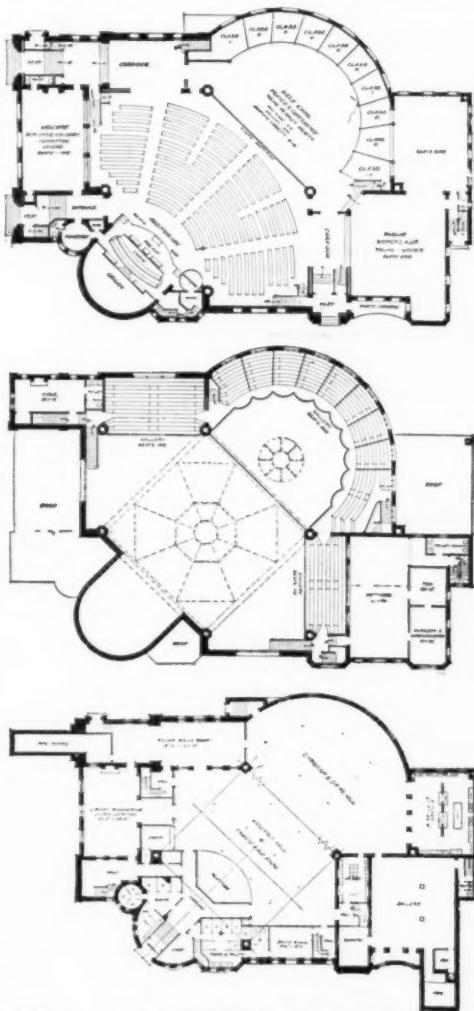


FIG. 2. FIRST BAPTIST CHURCH, WORCESTER, MASS.
Gillespie & Carroll, Architects.

priate for certain other phases of church life that might otherwise be housed within the same space. The country church may, of course, call on Nature to assist in providing drill space for the Scouts or cadet company, but the city church is obliged to fall back once more upon its Sunday School room, unless munificence from some direction furnishes a separate room for these purposes or makes the hiring of additional space elsewhere a possibility.

Again, a number of churches have instituted a gymnasium (Figs. 3, 4, 6, 7, 8, 10, 11), sewing classes, and classes for the teaching of languages, music, crafts and manual training (Fig. 10). Space can easily be found for certain of these forms of educational work, but the teaching of crafts and manual training again demand special equipment, space for storing of tools and materials, and plan accommodation for work benches or tables. This space is once more of such nature as to be of little use otherwise. The same is true of the gymnasium, which requires considerable ground space, not usually given sufficient use to warrant the expense of its equipment, unless this be demountable, in which case the room would become available for the use of

other activities already mentioned, notably that of the cadet company. But the apparatus needed for physical education is not all readily movable, and the room therefore does not receive sufficient use to make its inclusion in the plan of value in a smaller church. But it should be said, in this connection, that certain churches have built up a system of classes involving the use of the gymnasium, which fully guarantee an adequate return for the expenditure necessary. Additional provision must again be made for lockers and dressing rooms, shower baths, possibly even a pool, and, if there are girls' classes, for the proper segregation of sexes, although, if necessary, this can be handled in the average sized church, by reservation of certain days for meetings of classes, in which event an increase of locker space—or even of lockers in the same locker room—might suffice.

Among the educational responsibilities assumed by an increasing number of churches, notably in the larger cities, should be included the classes for foreigners, especially for Orientals and immigrant laborers; likewise the effective agent of the circulating library; and campaigns against vice, liquor, cruelty to

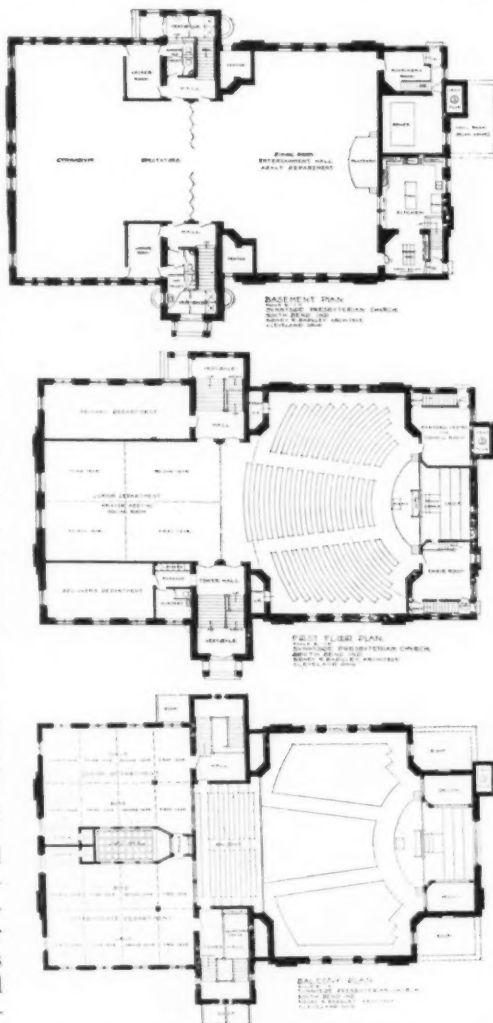


FIG. 3. SUNNYSIDE PRESBYTERIAN CHURCH,
SOUTH BEND, IND.
Proposed Plans.
S. R. Badgley, Architect.

children, all of which require fairly small space, frequently none at all, at least none with specific equipment, in the plan. The same cannot be said of the dispensary and

additional motive in the plan in such cases.

Then, finally, though quite beyond our province at the moment, comes the con-

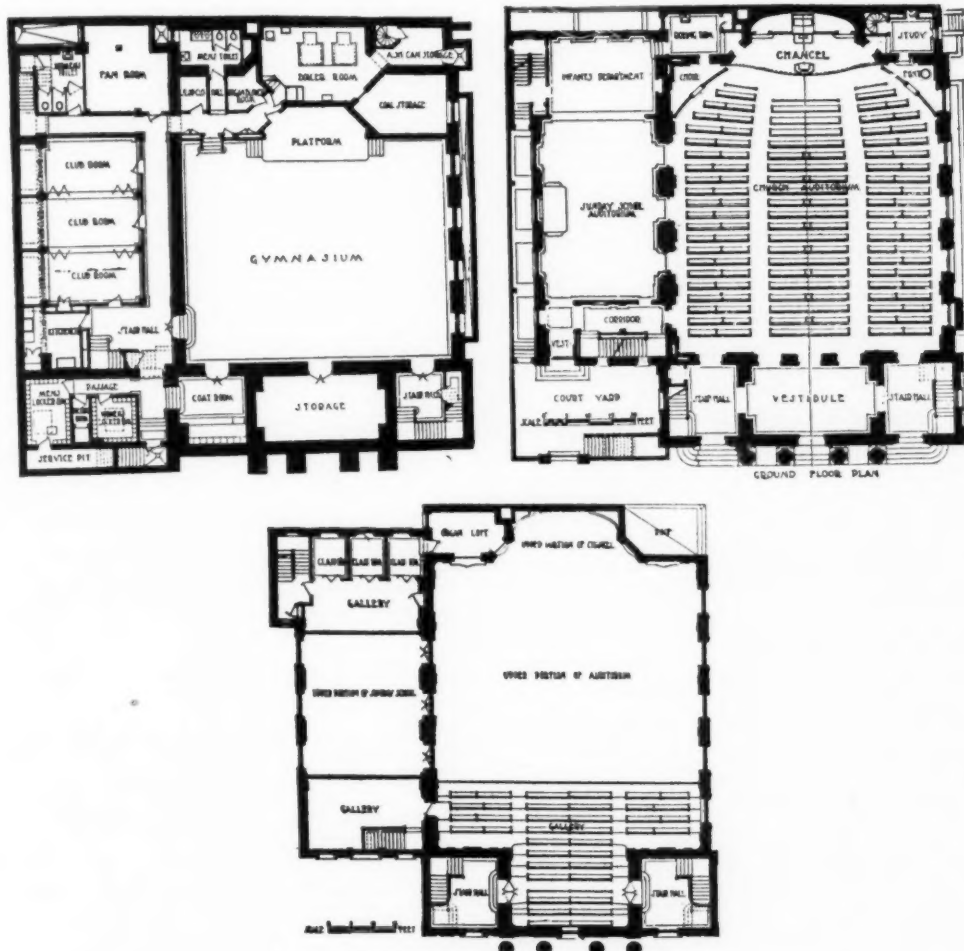


FIG. 4. WEST PARK PRESBYTERIAN CHURCH,
NEW YORK CITY.
Carrère & Hastings, Architects.

playgrounds or playrooms, the latter instituted to make good a deficiency in cities which offer no reserved playgrounds for smaller children to remove them from the danger of street traffic. The dispensary service has in numerous cases assumed very large proportions; the need for an independent equipment and for reserved space not available or even accessible to other church functions would make an

sideration of the very large city church, usually the cathedral, with extensive metropolitan responsibilities and corresponding control, with halls for synods and convocations, several dependent chapels situated elsewhere within a given parish, and a corps of clerks and clerics alike to attend to its complex work in many directions. Such churches or cathedrals are usually grouped with several accessory

buildings, and their needs are too specific to engage us here.

The question of the rectory may be bound up with that of the church plan itself, or with that of the Sunday School, or even with that of the church house, or parish house. It is usually a separate building, but the space allowed for the minister's personal needs is not, generally speaking, so great as to make serious inroads upon a building already of considerable size, and a number of examples have demonstrated the feasibility of including his residential quarters in the plan of any of the buildings mentioned. This

of an always sharper division between the purely religious and the secular work of the church, and the representation of both by individual structures. As the duties of the church in the secular field increase, the need for a church house or parish house becomes increasingly apparent, for within its walls may be accommodated all and sundry of its activities. Such a building is not necessarily subject to traditions of usage or design, it may be raised to any desired number of stories, and it may be planned to shelter any or all of the complex types of service and assistance outlined in the preceding (Figs. 10, 11).

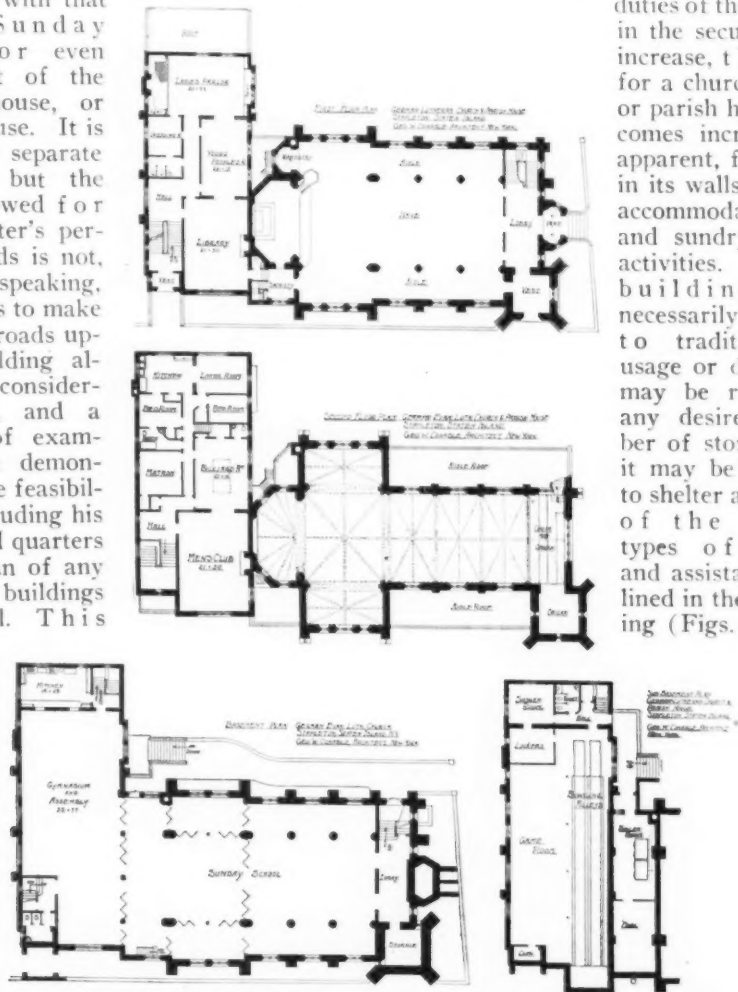


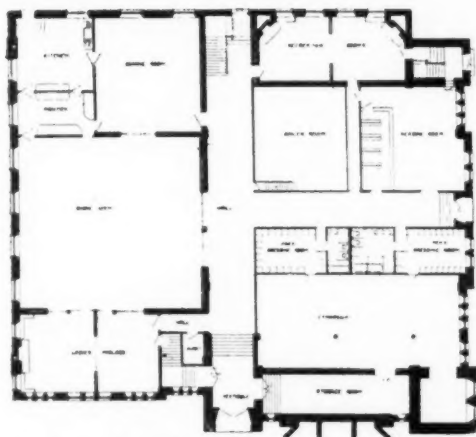
FIG. 5. GERMAN EVANGELICAL LUTHERAN CHURCH AND PARISH HOUSE, STAPLETON, S. I.

George W. Conable, Architect.

has the great advantage of the convenience of proximity to the centre of his labors, although not without the disadvantages of noise and other disagreeable features inseparable from the constant use of the same building for a number of varied purposes.

The whole trend of these various developments is decidedly in the direction

In the case of large examples, such a building may even give quarters for a day school, the latter being infrequently of such size as to demand a special building, while the requirements of a kindergarten are readily met in much smaller buildings, or in one or the other of the spaces already reserved for other purposes in the Sunday School room or its



accessories.

But the Sunday School must invariably be regarded as a feeder to or may readily be made an attraction for practically all other church functions, thus accenting its semi-secular character, and bringing it more and more logically under the same roof with the purely secular side of church work. We therefore find an increasing number of church houses, in which as much as one-third of a large building must be given over to Sunday School needs. (Figs. 1, 2, 3, 6, 7.) When the parallel social service of the congregation is not of great extent the trend, nevertheless, is in favor of a separately designed building for the Sunday School, arranged for its own graded and thoroughly scholastic purposes, as suggested in the preceding article in this series.

The conclusion must be, in the rapid development of these varied phases of church activity, that adequate equipment is essential to success and efficiency in

service cannot be brought into its activities without an organized administration of such equipment. Therefore proper accommodations should be provided for, if at all possible, at the outset, to meet unhampered the needs of any and all church duties—for in such cases service is duty—to its community without conflict in plan reservations assigned to them.

Nor does the task end there. There is the growing need for counteracting the evil influences of the streets, of compensating for the effects of dance halls and other types of poor or improper entertainment, so largely accessible to the youth of large cities. This duty many churches have also assumed in a definite sense by providing various types of en-

tertainment, as good and as cheap, but of different moral calibre, for persons susceptible to the evil influences mentioned, but in each case only to encounter again the need for space, more especially for space not already overtaxed. In a busy church this problem becomes very complex, and from the trials of this or that large city church,

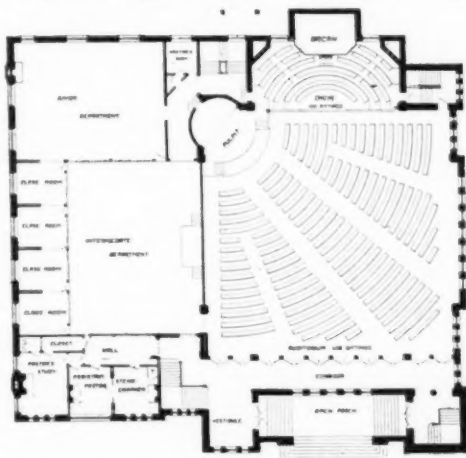
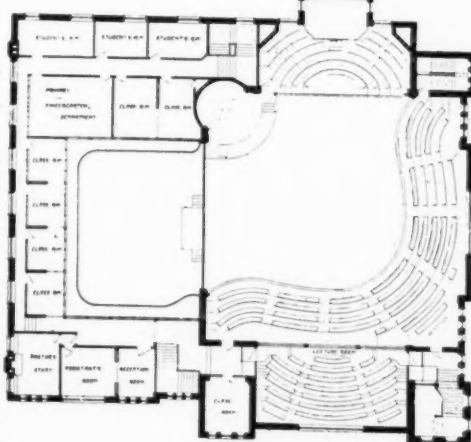


FIG. 6. PILGRIM CONGREGATIONAL CHURCH, CLEVELAND, OHIO. S. R. Badgley, Architect.



not yet of sufficient affluence to provide a building to meet its needs in these respects, for the Sunday School room cannot serve all semi-secular and outside purposes without in the end causing a deterioration of its own good quality and character, not to mention the simpler matter of wear and tear upon its equipment. The writer is acquainted with the

tables and other games have been provided and have served a good purpose, but always with the additional requirement for space not available otherwise.

In general it may be said that many a large church is approximating the type of service rendered by the Young Men's Christian Association. In the course of our discussion of the subject various as-

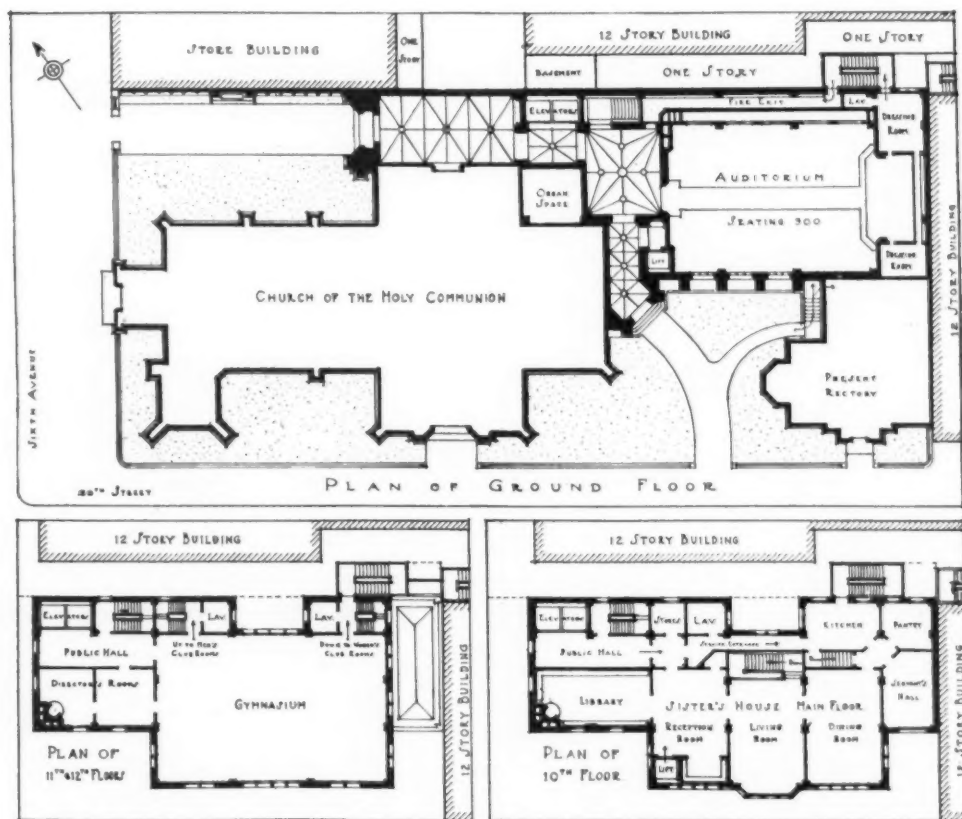


FIG. 7. PROPOSED PARISH HOUSE AND CHURCH OF HOLY COMMUNION, NEW YORK CITY.
Charles C. Haight & Githens, Architects.

affairs of one church in New York where efforts to provide for the surplus time and energy of adolescence which might find evil channels, have gone to the extent of regular motion picture performances. In this church no less than 40,000 children attended free "movies" in the course of last year, while at special times the small admission charge invited their parents also. With the same end in view pool

pects of the service of the latter have been mentioned.

There are distinct opportunities for unlimited growth and broadening in this type of community service for the church in the United States; its increased importance and civic responsibilities at the moment offer but a foretaste of a highly complex organization in the future, and this will ultimately apply not only to the

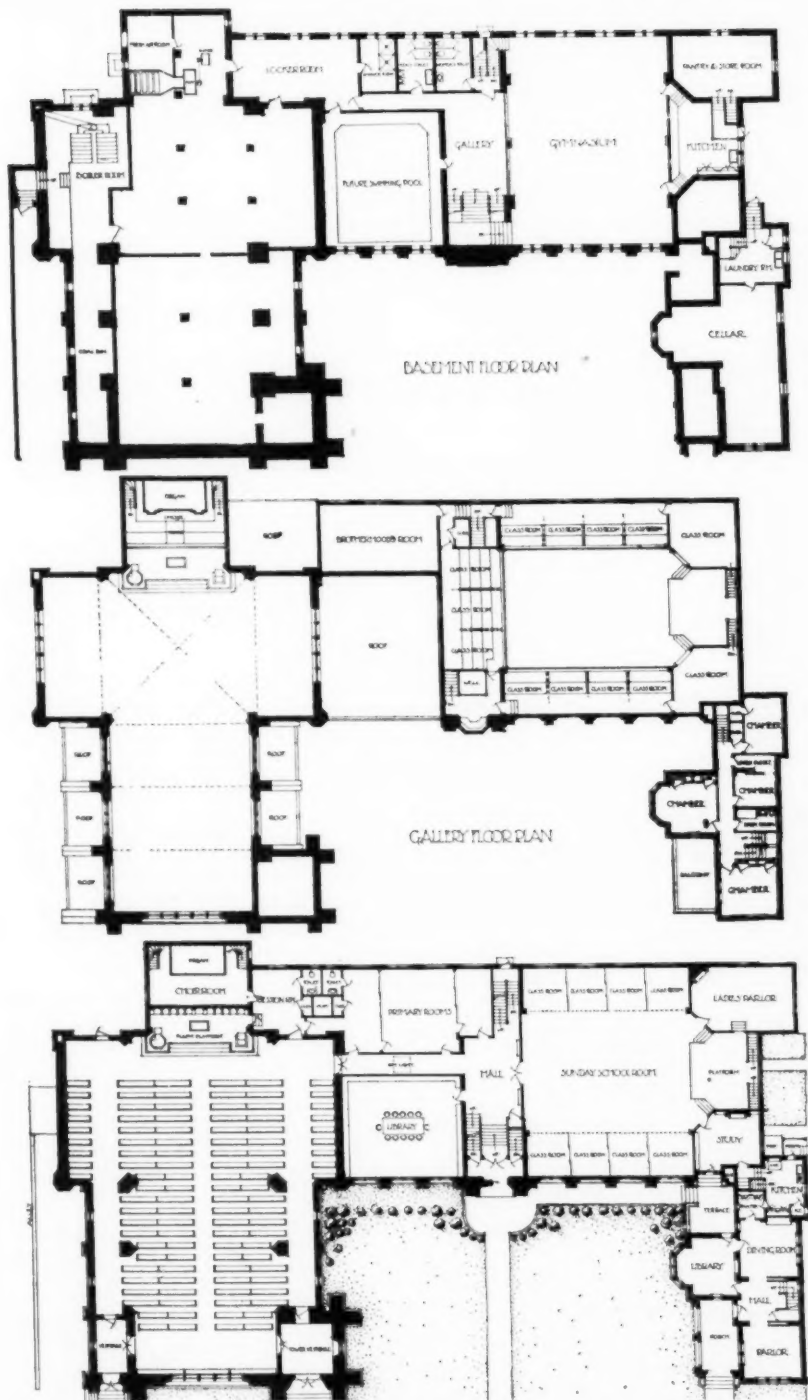


FIG. 8. RICHARDSON MEMORIAL PRESBYTERIAN CHURCH, PHILADELPHIA, PA.
Charles W. Bolton & Sons, Architects.

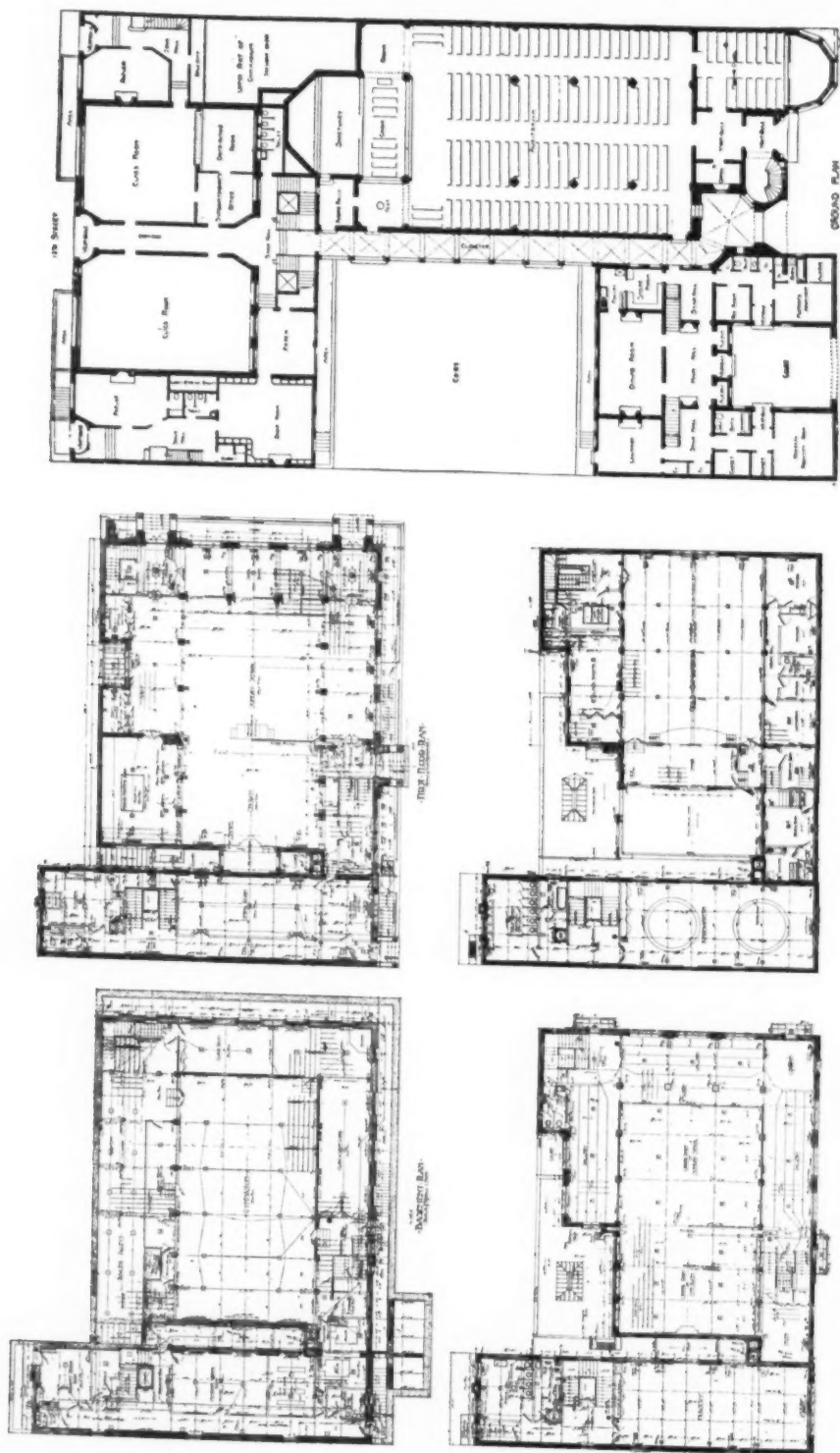


FIG. 9. GRACE CHAPEL AND MISSION BUILDINGS, NEW YORK CITY.
Barney & Chapman, Architects.

FIG. 11. BETHANY MEMORIAL CHURCH, NEW YORK CITY.
Nelson & Van Wagenen, Architects.

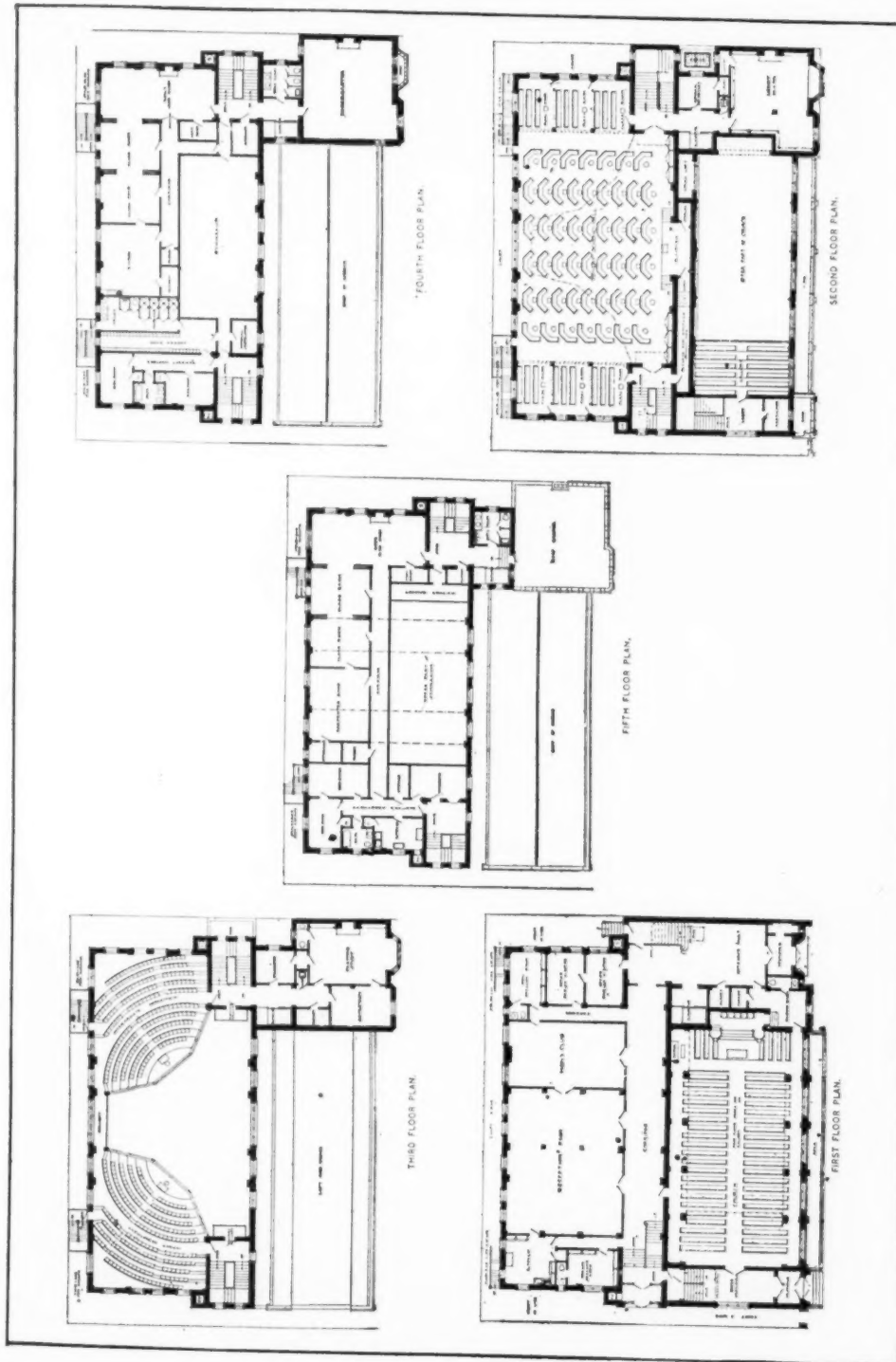


FIG. 10. CHRIST'S CHURCH AND BABCOCK MEMORIAL HOUSE, NEW YORK CITY.
Parish & Schroeder, Architects.

city but to the country church, and especially to the church in a chartered village where its authority and service may grow with the community. The Federal Council of Churches has published statistics demonstrating that there were no less than 170 religious organizations in this country at the close of 1914. Their total membership was 38,708,149, a figure representing about two-fifths of our popula-

tion, exclusive of outlying possessions. This will yield a partial explanation of the broadening scope and function of the church edifice in community life; all of its activities must in the end be transformed into specific problems and conditions to be laid before the architect. The subject offers a pregnant study in architectural development, notably as indicated in the planning of such buildings.

Bibliographical Note.

A number of useful references of value in connection with the subject matter of this series of articles on *Church Planning in the United States* is given herewith, in the hope that the too meager material presented in these pages may have prompted further study on the part of those for whom this field holds a particular professional or personal interest. No inclusive text embracing the general subject has yet been issued, but there is substantial information and plentiful illustrative material in Cram's *Church Building* (Moffatt, Yard & Company, Boston); Kidder's *Churches and Chapels* (Wm. Comstock & Company, New York), and Kramer's *The What, How and Why of Church Building* (published by the author, New York).

There are also good illustrations in two volumes entitled *American Churches*, issued by *The American Architect* (New York); and of particular value in its own field because of its systematic development of discussion and its plentiful plans is Lawrence's *Housing the Sunday School* (Westminster Press, Philadelphia). The subject has been approached from numerous angles in various periodicals. Interesting papers will be found in earlier issues of *The Architectural Record*, written by H. W. Congdon and others, and in *The Brickbuilder*, notably vols. 13, 14, and 15 (1904-1906), in a series of articles dealing with separate denominations, by a number of architects and representative ministers.



NORTH ELEVATION—"RUTHVEN LODGE," WASHINGTON, D. C.

NEW HOUSES *from* OLD MODELS

By

WILLIAM G. MASSARENE



NEARLY every client has in mind a lively recollection of some house which he insists shall serve as a type or model for the dwelling the architect is about to design for him. Compliance with preconceived pictorial notions is often possible, but it usually involves a sacrifice of one or more of the conventions of modern interior arrangement. Before attempting, however, to realize a reproduction of the client's ideal it will be well for the architect to make sure whether the charm of the original is due to features connected with the plan, acquired, perhaps, through successive alterations, or whether the appeal comes from vernacular materials, texture and peculiarities of local craftsmanship that it would be well nigh impossible to duplicate. If the pictorial effects are of the former class it is frequently within

the architect's ability to effect an arrangement of rooms, stairs, fireplaces and other items of necessity or convenience in a modern home to suit the position of door and window openings, the location of chimneys or other exterior features, and produce a complete external semblance of the structure that has seized upon the client's imagination and embodies the expression of his individual tastes. The following examples illustrate several types of moderate-sized old houses, both at home and abroad, that may be adapted in their interior arrangement to the requirements of today.

The "Abbey," at Audley End, is an agreeable English example of the long, low rambling house. The effect of length is accentuated by the corbelled line of the slight overhang above the ground floor, the sharply defined horizontal lines of

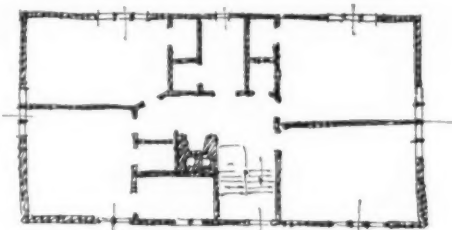


HALF-TIMBERED HOUSE AT PLAXTOL, KENT, WITH SKETCH PLANS SHOWING POSSIBLE LAYOUT OF FLOORS.

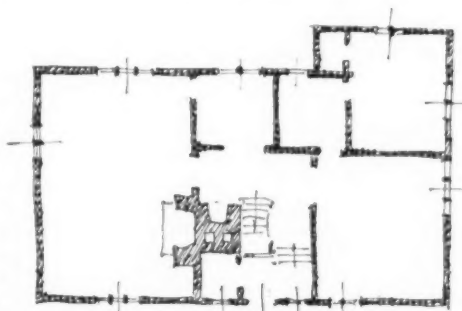
the cornice plainly visible beneath the scanty eaves and by the close proximity of the garden wall, which materially increases the horizontal emphasis. The shapes of the windows, the contour of the chimneys and the line of the roof intensify the architectural interest of the style. As may be seen by the position of the second floor windows in relation to those of the floor below and by the wide chimney breasts, the ceiling height of the rooms underneath the roof is not seriously affected by the slope at the eaves. In the plain brick detail of the cornices, chimney caps, window trims and especially in the thin mullions between diamond-paned lights, there is combined richness and

simplicity. The use of soft and swelled brick with irregular joints would aid in simulating the texture of the old walls.

The exterior suggests, as a possible modern plan, a living room in the foreground, entrance hall, dining room and kitchen, in the order named, with stairs, pantry and closets to the rear. These rooms would occupy the area of the main building. A laundry and garage, with servants' rooms above, might be contained in the extension shown at the extreme end. On the second floor would be four bedrooms with closets and three baths, while, if it were de-



Second Floor Plan.

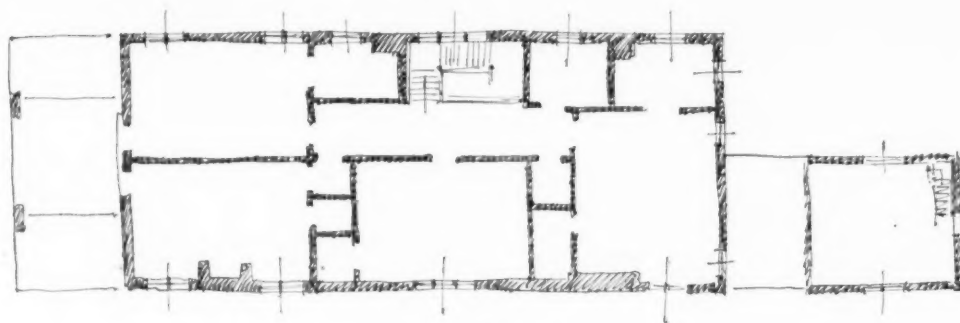


First Floor Plan.

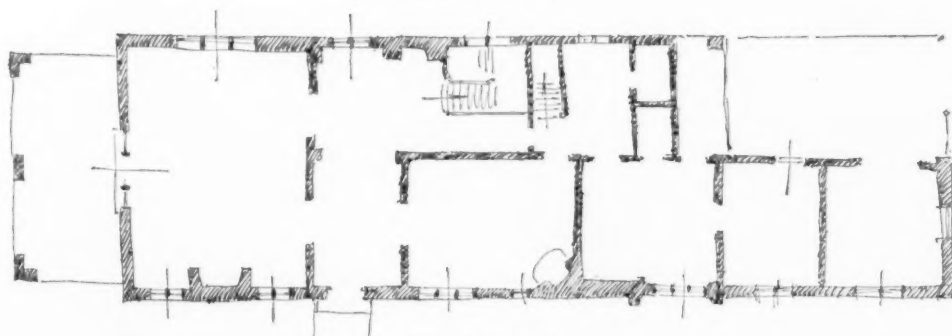
manded, a sleeping porch might be concealed in the large triple-windowed gable that is seen in the foreground.



THE "ABBAY," AT AUDLEY END, STAFFORDSHIRE, WITH SKETCH PLANS SHOWING POSSIBLE LAYOUT OF FLOORS.



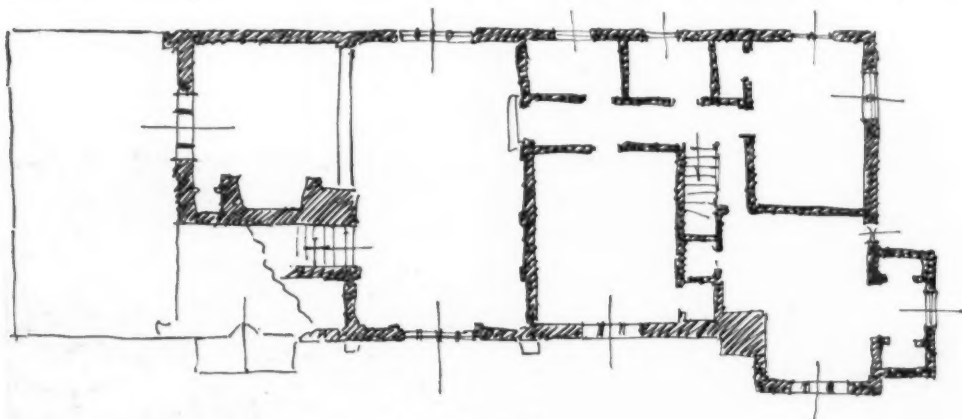
Second Floor Plan.



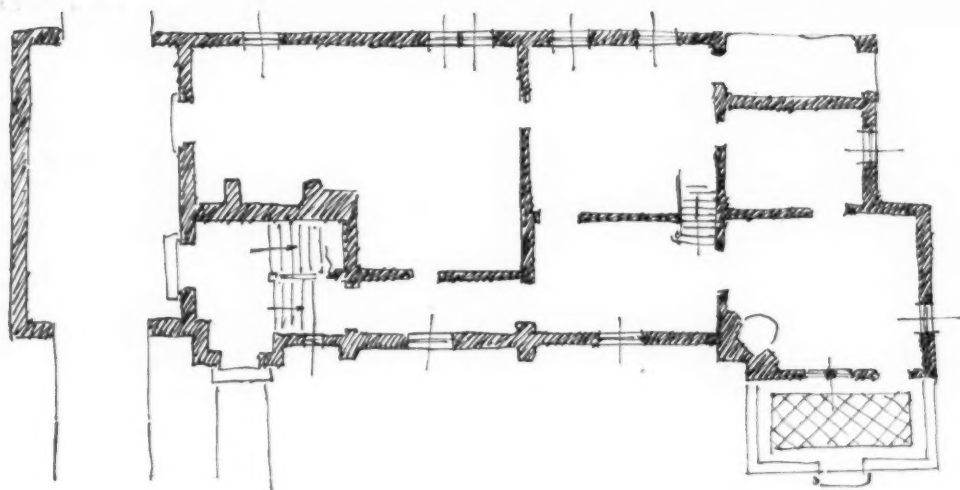
First Floor Plan.

The half-timbered house, at Plaxtol, in Kent, shows a double tier of hewn posts with stucco-pugged panels between and an overhang at one end, resting on simple brackets. The peculiar wave of the

addition to the entrance hall, the first floor consists of a living room, a dining room, and a service room, with fireplaces in both the living room and hall. On the second floor are four bedrooms and space



Second Floor Plan



First Floor Plan.

INTERIOR ARRANGEMENT POSSIBLE IN A REPRODUCTION OF THE "ALMONRY."

hipped roof has almost the effect of thatch. The windows are seemingly placed without relation to each other or with regard to their positions in the rooms they light. A stairway from the entrance hall to the second floor, alongside the massive chimney, curiously set on one side of the roof ridge, with the small dormer to light the second floor hall, are pleasing features to be preserved. In

enough for ample closets and two bathrooms.

The old "Almonry," at Evesham, dating from an early period, has probably undergone many changes in its long existence, which may account for the irregularity of its lines. The positions of the windows are partly due to the floors being on different levels. Such an example of domestic architecture might be eco-



THE "ALMONRY," AT EVESHAM ON THE AVON, WORCESTERSHIRE.

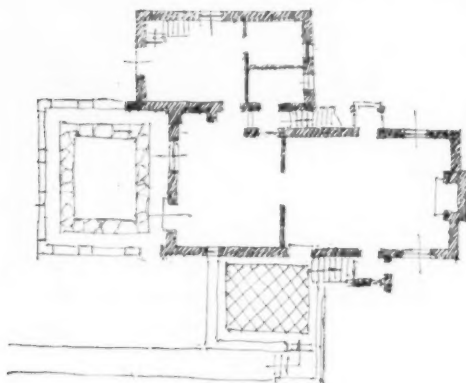
nominically carried out in reproduction by the use of stucco walls and a dark shingle or slate roof. To fit a present day arrangement of rooms to this exterior necessitates a departure from the customary living rooms on the first floor, with sleeping rooms on the second. It would make a livable house of the studio type. A main entrance is suggested by the low doorway, and the blank wall on the left suggests a place for a garage, the roof of which would form the floor for a porch above. The large gable and square casement window indicate the possible position of a living room with ceiling formed by the under side of the beamed roof and an ell-shaped wing or alcove at the back with fireplace and floor elevated so as to be on a level with the porch over the garage. The door to the right, in the picture, is approached by a paved terrace and opens into a dining room. There would also be an approach to the dining room from the main entrance through a corridor, from which a convenient stair would lead to an upper hall. Three bedrooms and two baths could be located on this part of the upper floor, which is two steps higher than the living room floor.

The old Welsh farmhouse at Barmouth, built on a hillside, has two gabled wings and a lean-to. The right wing has a large chimney at the far end and outside stone steps that give access to a loft through a dormer window. The walls are of stratified rock, laid on its bed, and the joints are rough-pointed or dry in some cases. A dry stone wall and an enclosed yard add to the irregular grouping. This exterior suggests an interior arrangement for a small house of what might be called the bungalow type, with a living and dining room in the larger wing and lean-to, and a kitchen, pantry and bathroom in the rear wing to the left. The level surface between the stone wall and steps suggests a paved terrace and the enclosed yard a small walled garden. On the second floor of the large wing are sleeping rooms. An inside stairway would descend to the bathroom. Over the kitchen would be a maid's room.

The small Italian house shown is on the Strada Chioda, just outside of Verona. The easy slope of the roof, adorned with minaret-like chimneys with characteristic Italian tops; the windows haphazard in thick walls; the flat stone



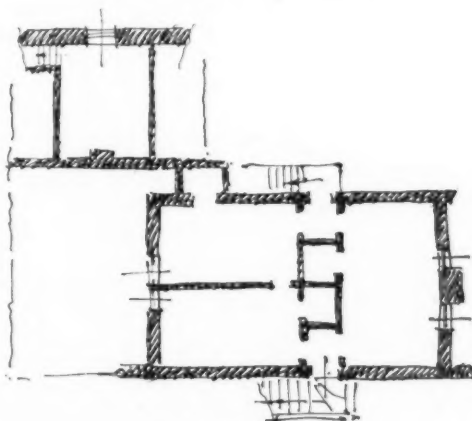
STONE FARMHOUSE, ON A HILLSIDE AT BARMOUTH, WALES, WITH SKETCH PLANS SHOWING POSSIBLE LAYOUT OF FLOORS.



First Floor Plan.

lintels; the projecting sills for potted flowers, lending both color and shadow—all are points of interest and make for the happy result of a plain house quite free from rigidity. The unusual position of the arched door, and the fact that its trim of stone is beautifully carved and moulded, indicate that the house, as it now stands, is the reconstructed ruin of an old villa. A further evidence of this is found in the dim frescoes that show through thinly applied tints of later days. The house is a practical example of what

may be accomplished with artistic results by following simple and graceful lines and the employment of one of these stone doorways as a central feature. To conform to the exterior of this house there should be a vestibule and hall across the front, having a floor level with the ground. This will require inside steps from the entrance hall to the stair hall. A dining room to the left of the hall and, to the right, a living room will prove a convenient arrangement. On the second



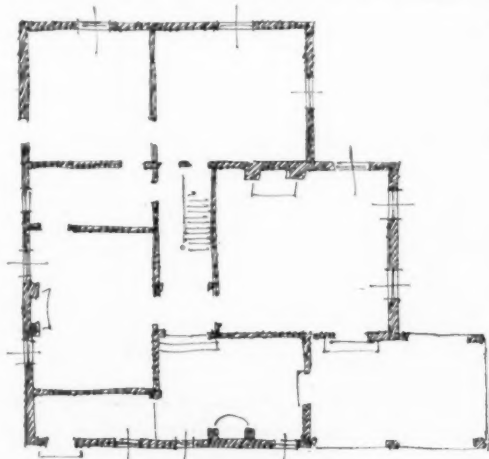
Second Floor Plan.



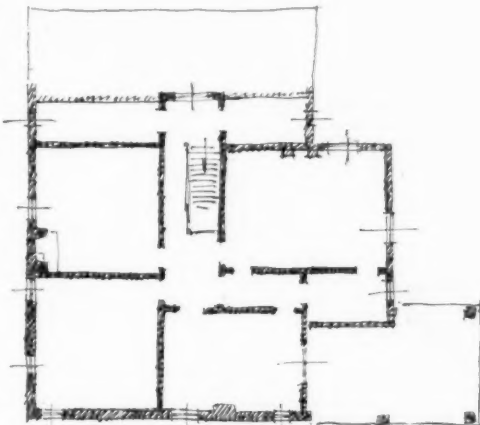
ITALIAN HOUSE ON THE STRADA CHIODA, NEAR VERONA, WITH SKETCH PLANS SHOWING POSSIBLE LAYOUT OF FLOORS.

floor would be space for four bedrooms, closets and a bathroom.

An example suitable for a formal one-story type is shown in the illustrations of "Ruthven Lodge," on Connecticut avenue, in Washington City. The plan is a square central pavilion with equal wings laid out on a double axis. The openings are evenly spaced. The floor and ceiling levels of the central pavilion are higher



First Floor Plan.

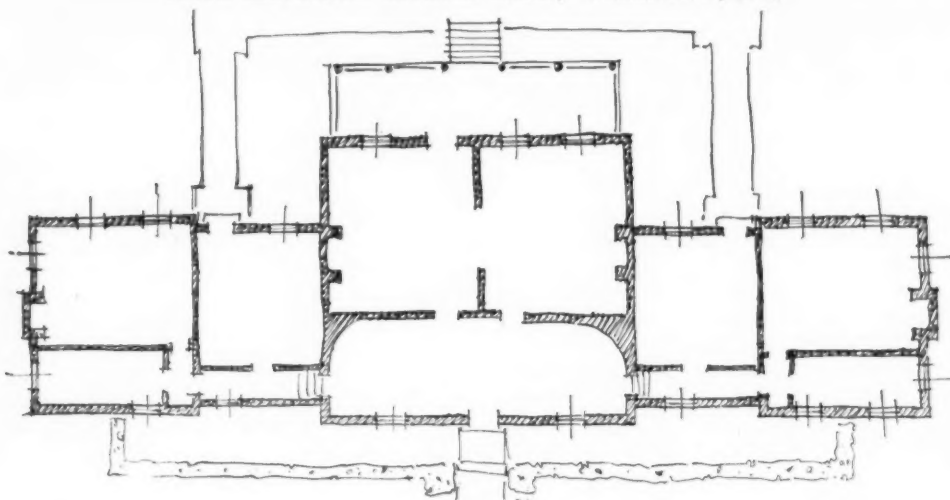


Second Floor Plan.

than those of the wings. The north elevation once faced a formal garden, as indicated by the boxwood planting. The structure was probably intended originally for a two-story house, as the round cornered partitions point to the location of stairs and the panels in the parapets seem to mark the position of intended windows. The walls are of brick, heavily coated with many thicknesses of



SOUTH ELEVATION—"RUTHVEN LODGE," WASHINGTON, D. C.



First Floor Plan.

whitewash. The porch has slender columns and a delicately moulded cornice.

This exterior is adaptable for inexpensive masonry or frame construction. The surface of the walls may be of stucco or clapboards and the roof of slag without losing the effect. The plan, as taken from the building, provides for an entrance hall, with corridors leading to bedrooms and bath in the west wing and to service rooms in the east wing. The two rooms facing the porch may be readily

converted into one large living room by removing a partition.

The designing of a small house is a large undertaking, but the problem is often replete with interest to both architect and client, and when some small house, such as one of those just discussed, is taken as a base to work upon, there is a strong stimulus to the exercise of ingenuity and a possibility of achieving interesting and eminently characteristic results.

THE PALACE OF DIOCLETIAN

By FREDERIG LEES

AMONG the ancient buildings of the Old World which the American architect, on setting out for Europe, should make up his mind to see, is one that ought to be given a particularly high place on his list—the ruins of the Palace of Diocletian, at Spalatro, on the shores of the Adriatic. Architecturally, they are of the very greatest interest, since they mark a transitional period in the history of the builder's art—the decline of the Roman style and the dawn of that of the Middle Ages; historically, owing to the story of how and through whom they came into being, they are to be classed with those monuments which, the more we study them, seem to exercise all the greater power of fascination over us.

It was after a reign of twenty-one years that the Emperor Diocletian—sick, tired of holding office and probably foreseeing the disintegration of the Roman Empire—decided to retire to his native Dalmatia and build a palace in which he could tranquilly pass the remainder of his life. The exact date of its construction is unknown, but there is every reason to believe that at the time of the Emperor's abdication, in 305, the building was fairly well advanced, if not actually completed. This, however, is certain: Diocletian lived eight years there, until the end of his days, and his remains were buried in the mausoleum which he had had constructed in the palace and which has now become the Cathedral of Spalatro.

Salona, the town which probably gave birth to Diocletian, and near to which he placed his magnificent residence, was destroyed at the beginning of the seventh century by the Avars and the Croats. The inhabitants fled and took refuge behind the high walls of the Palace of Diocletian, which became the nucleus of a new city, now called Spalatro.

What was the original aspect of the Palace of Diocletian? How were its rooms, its corridors, and its terraces arranged, and what was the nature of their ornamentation? That is a problem which has occupied the thoughts of architects

and archaeologists for more than two hundred years. In the eighteenth century, an English architect, Robert Adam,* entered into a serious study of the ruins, and published a monumental work, entitled *The Ruins of the Palace of Diocletian at Spalatro*, in which he set forth a complete plan of restoration. Since then, thanks to many discoveries made by excavators, fresh light has been thrown on the subject, and these have made it possible to form a clearer idea of the exact appearance of this imperial residence.

M. Ernest Hébrard, a well-known Parisian architect and a former *pensionnaire* of the Académie de France at Rome, has, like Adam and others, been attracted by this fascinating subject, and the result of his work, made known to the French architectural world, certainly constitutes the most important contribution to the history of the Palace of Diocletian we possess. Patient research among the ruins of Spalatro has enabled him to reconstitute the building in all its details and to prepare a series of plans and drawings which have brought him the *médaille d'honneur* of the Salon of the Société des Artistes Français. But he has done more than this. For the benefit of non-professional students, who are little accustomed to plans and sections, he has executed, with the assistance of two sculptor friends, MM. Germain and Châtillon, an accurate model of the Palace as it must have appeared in Diocletian's lifetime. This beautiful little work of art, which is to the scale of one centimeter per meter, was commissioned by the fêtes committee of the Exposition held in Rome in the Palais des Thermes of Diocletian.

Through the kindness of M. Hébrard (whose name and work are already well known in the United States, since he lived in New York for some years and has a brother, M. Jean Hébrard, who was Pro-

*Robert Adam (1728-1792) was architect to the King of England and the author, with his brother James, of numerous works of decoration. They gave their name to the celebrated Adam style. In his work at Spalatro, Robert was assisted by the French architect Clérissieu, a man of considerable attainments.

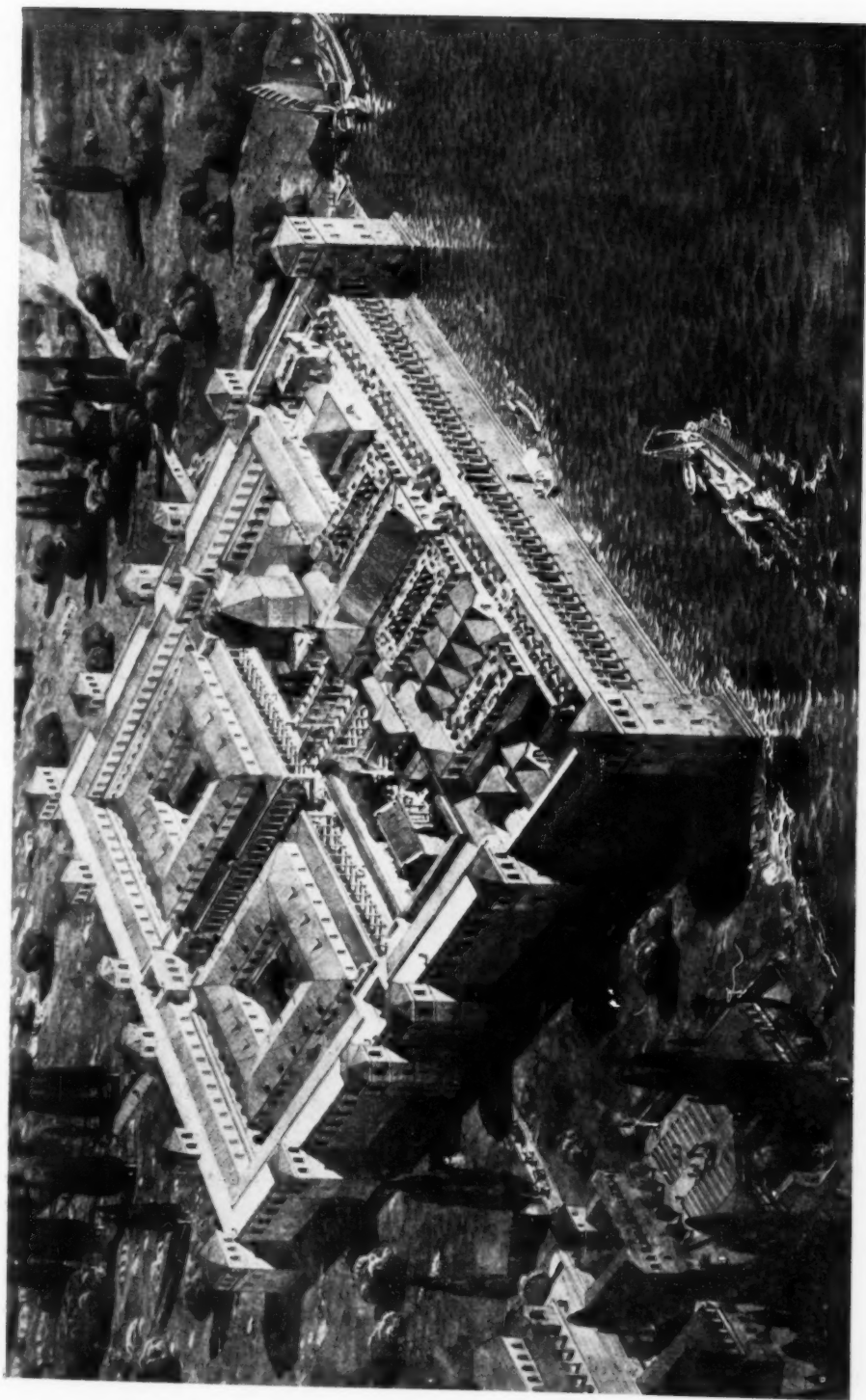
fessor of Architecture at Cornell University) I am able to publish not only the accompanying photographic reproductions, but also to give my readers the benefit of the voluminous notes which he collected during his sojourn in Dalmatia—notes that form by far the most picturesque and convincing history of Diocletian's Palace yet given to the public.

As will be seen, on looking at some of the illustrations, the Palace of Diocletian was built on the seashore. It formed an irregular quadrilateral, 215 by 175 meters, the latter measurement being that of the southern end of the building. This irregularity arose through the conformation of the ground. The unknown architect or architects who designed it were obliged to deviate the eastern wall owing to some important obstacle—probably a small village. The constructions composing the palace were surrounded by a fortified enceinte, at the four corners of which were four square towers, three of which still exist. Each of the four walls was provided in the middle with an entrance. On the north there was the Golden Gate—the *Porta Aurea*, a name which has come down to us from the Middle Ages; on the east, the Silver Gate—the *Porta Argentea*; on the west the Iron Gate—the *Porta Ferrea*; and on the south, the Bronze Gate—the *Porta Aenea*. The last named, much less important than the others, gave access to the sea by means of subterranean passages. Each of the northern, eastern and western doors was flanked by octagonal towers; whilst other towers—rectangular ones—were placed between the octagonal towers and those at the corners to further strengthen the already powerful walls.

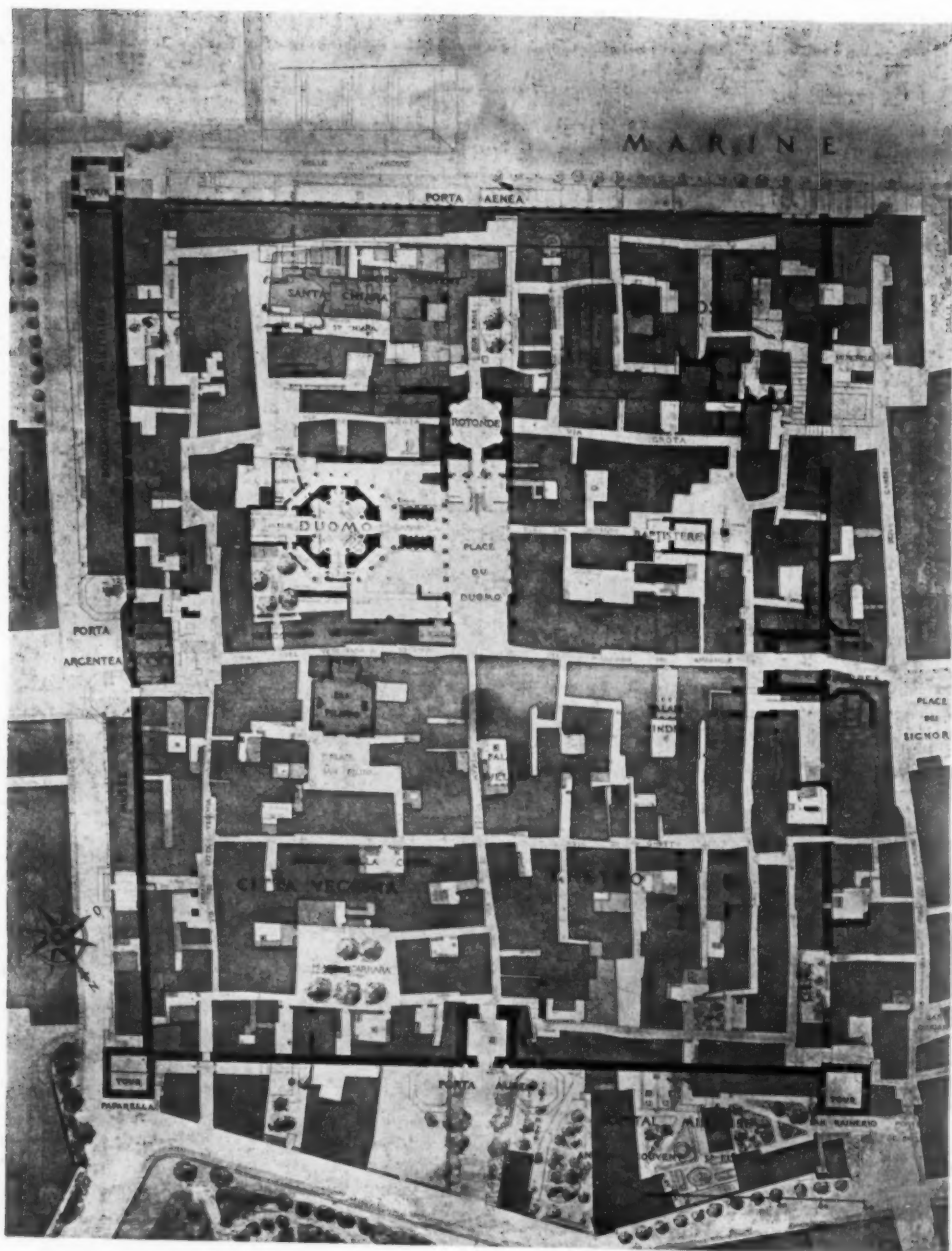
A fortress—a Roman *castellum*—rather than what we should call a palace, such indeed was the residence where the tired Emperor spent the close of his life. But one of its façades—that facing the sea—was less severe in its aspect and just saved the building from the reproach of being too austere. Here was a gallery, with arcades and columns, and in the centre and at the ends spacious *loggie* where Diocletian could sit and view his galleys as they sailed past on the blue Adriatic.

The interior arrangement is clear. Starting from the principal entrance was a broad way bordered by porticos—a thoroughfare which, after crossing another similar avenue which connected the side gates, terminated at a sort of square, called the peristyle, which formed the heart, as it were, of the palace. This peristyle led to the imperial apartments, the mausoleum and the temple.

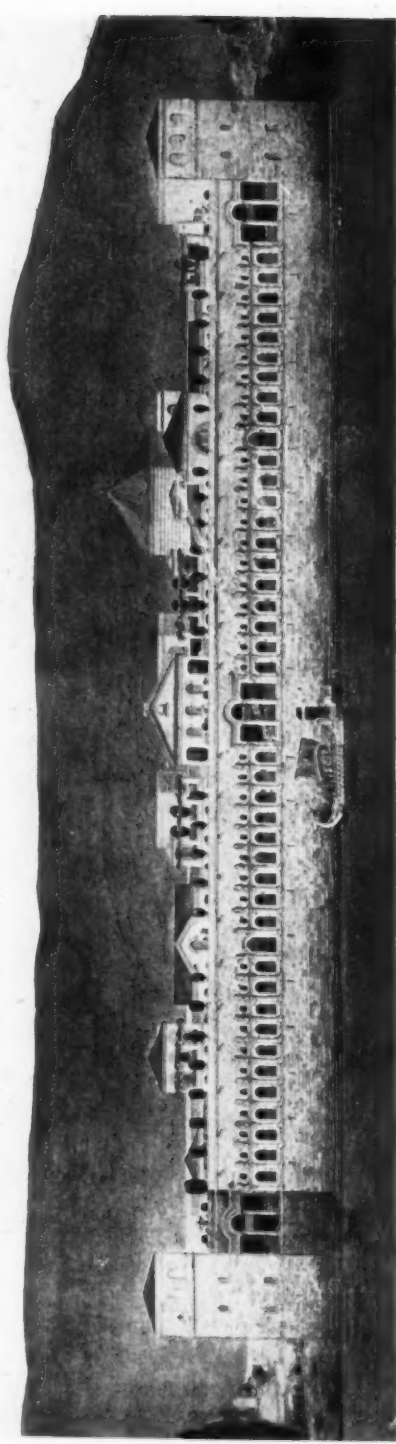
"At first sight," says M. Hébrard, "this arrangement reminds one of a Roman camp. These broad avenues formed the *cardo* and the *decumanus*. But as many ancient towns were built in this manner, it is extremely difficult to say where the architect of the palace found inspiration. The central peristyle, which is still in a fine state of preservation, is bordered on the right and left by openings with beautiful columns, and these, whilst leading the eye towards the entrance to the imperial apartments, enabled people to see both the Mausoleum and the Temple. The exterior of the Mausoleum, which has been handed down to us in a perfect state, is octagonal. Built on a high basement, it is surrounded by a columned portico. The interior is circular and divided into eight parts, corresponding to semi-circular or square recesses. Two rows of columns, surmounted by rich entablatures, decorated this room, which has a domed roof constructed of brick. The sphinxes which flanked the entrance came from Egypt and are preserved: one on the peristyle, the other in the Spalatro Museum. The temple, which was probably dedicated to Jupiter, was preceded by an open space where sacrifices took place. Its *pronaos* has entirely disappeared. The entrance to the cella is the most interesting architectural feature of the palace. It consists of an immense casing decorated with foliage, in the midst of which animals are playing and children gathering grapes. The modillions of the cornice are very varied; there are the heads of Apollo, Hercules, Victories, and other figures. Two beautiful consoles accompany this casing, but without supporting the cornice—a noteworthy feature which is also to be seen at the famous Maison Carée at Nîmes. At the end of the peristyle is a majestic porch



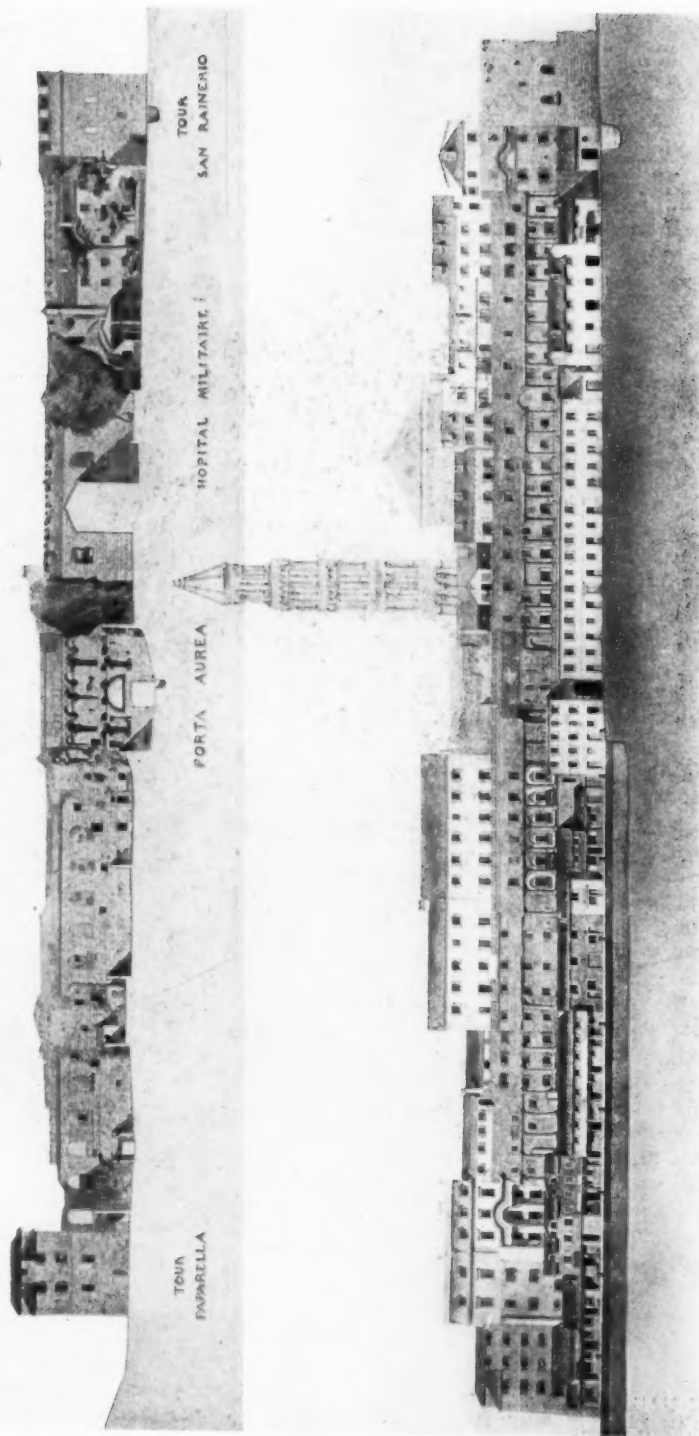
GENERAL VIEW OF THE PALACE OF DIOCLETIAN
AS IT APPEARED IN THE DAYS OF THE EMPEROR.



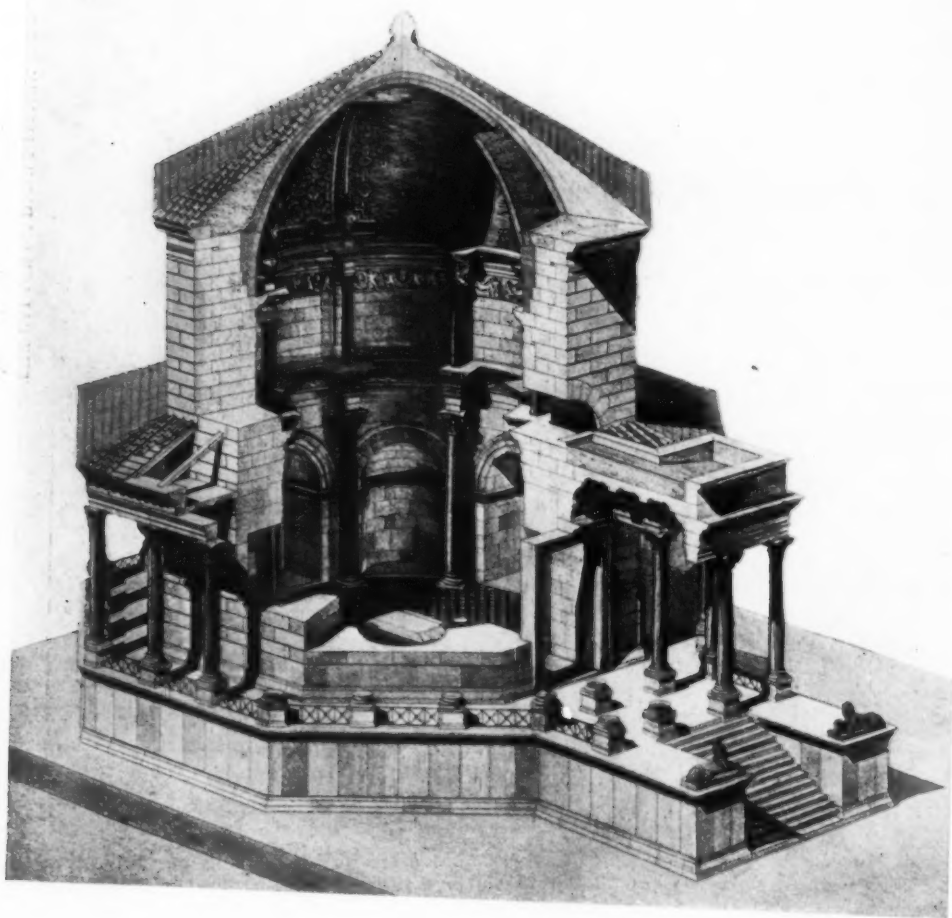
PLAN OF THE PALACE OF DIOCLETIAN AND
OF SPALATRO IN THEIR PRESENT CONDITION.



THE PALACE OF DIOCLETIAN AS IT MUST HAVE
APPEARED IN THE DAYS OF THE EMPEROR.



THE PALACE OF DIOCLETIAN IN ITS PRESENT STATE. ABOVE:
NORTHERN FACADE. BELOW: FACADE ON THE ADRIATIC.



THE MAUSOLEUM, SHOWING
DETAILS OF CONSTRUCTION.

formed by four granite columns surmounted by a pediment. The entablature is curved, in the case of the central bay, and partly fills the tympan of the pediment—a feature which I have encountered at Damascus. Finally, this porch leads to a circular vestibule, the form of which can still be easily distinguished."

Apart from a few ruins on the west, the remains enumerated above are all that now exist above ground of what was once an imperial residence. Fortunately, however, owing to the difference in the levels between, the northern entrance and the sea, there are still many substructions of the old palace preserved under the modern houses of Spalatro. By means of excavations (often executed with the very greatest difficulty) M. Hébrard had been able to redraw the plan of the whole of this very important part of the palace.

"The restoration which I have planned," he says, "has consisted in adapting the rooms which I have discovered to the needs of a spacious Roman dwelling. In carrying out this work I have been assisted by similar buildings, by ancient documents, and especially by Constantin Porphyrogénète's description of the Palace of Constantinople, which gives one a very excellent idea of the wealth of ornamentation employed in a similar though later building. The materials which I have found in the course of my excavations—materials such as porphyry, serpentine marble, alabaster, and fragments of mosaic—lead me to suppose that the Palace of Diocletian, in spite of its austere façades, must have been a building of great richness. It must have reflected the taste of the Emperor who introduced the pomp of the East at his Court, and who, under the name of Jupiter, insisted on being worshipped during his lifetime."

After the circular vestibule came the *tablinum*, a large reception room, flanked on each side by six guest-chambers, called *ospitali*. A large room on the west was used as a library. Further on was the Emperor's private apartment with a reception or conversation room, the *exedra*,

and the baths. Or the east was the *triclinium*, together with a *cympheum* and various other smaller rooms. A corridor led to the *gynecium* or women's quarters. Finally, the palace was crowned by charming terraces, which in the opinion of M. Hébrard were probably transformed into roof-gardens, where—it is permissible to fancy—the Empress Prisca and her daughter Valeria strolled and took the air on summer evenings.

"Comparing the ruins of Spalatro with Diocletian's *thermae* in Rome," says M. Hébrard, "we find that they present a very different style of architecture. In Rome we note a continuation of the architecture of the capital, whereas at Spalatro both construction and decoration are quite different. First of all, it is a noteworthy fact that the task-workers' marks are Greek letters. The enceinte reminds one of Syrian fortifications. Nowhere in Italy at the present day can we see the same style of building and ornamentation; we must go to the East for buildings of the same family—to Damascus, Palmyra in Syria, Aphrodisias in Asia Minor, and other places where I have studied.

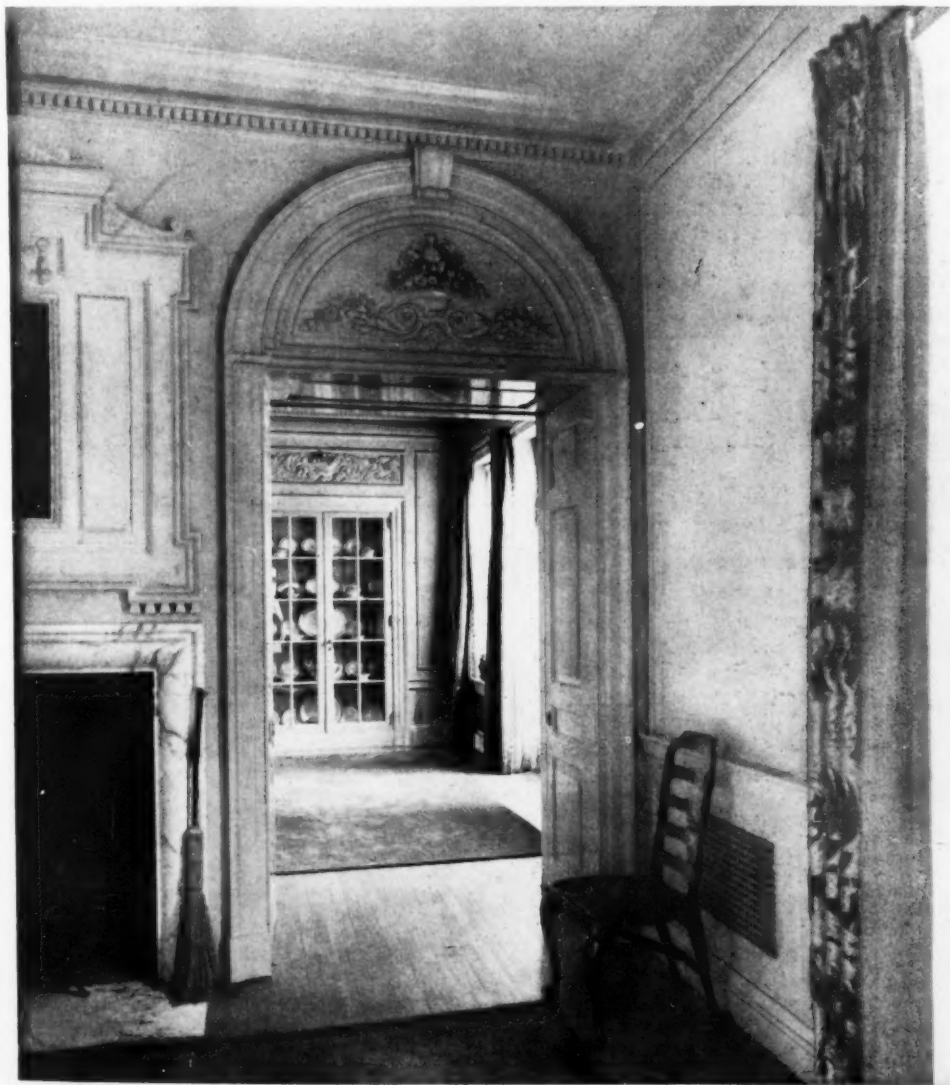
"In the fourth century the centre of eastern civilization was Antioch. Diocletian completed there a palace which had been begun by Gallienus and which, according to a detailed description by Libanus, bore a striking resemblance to that of Spalatro. It is very probable that at that time there existed in Antioch a school of architecture, that some of its members were responsible for the Dalmatian palace, and that the workmen who helped to build it came from that town or district."

It is clear from this, as M. Ernest Hébrard truly remarks, that the Palace of Diocletian is of the greatest importance from the point of view of the history of art. For it represents, as it were, "one of the stages in the evolution of ancient architecture into that of the Middle Ages—an evolution which was to culminate in the Mosque of St. Sophia at Constantinople and the influence of which was to appear in the buildings of the west."

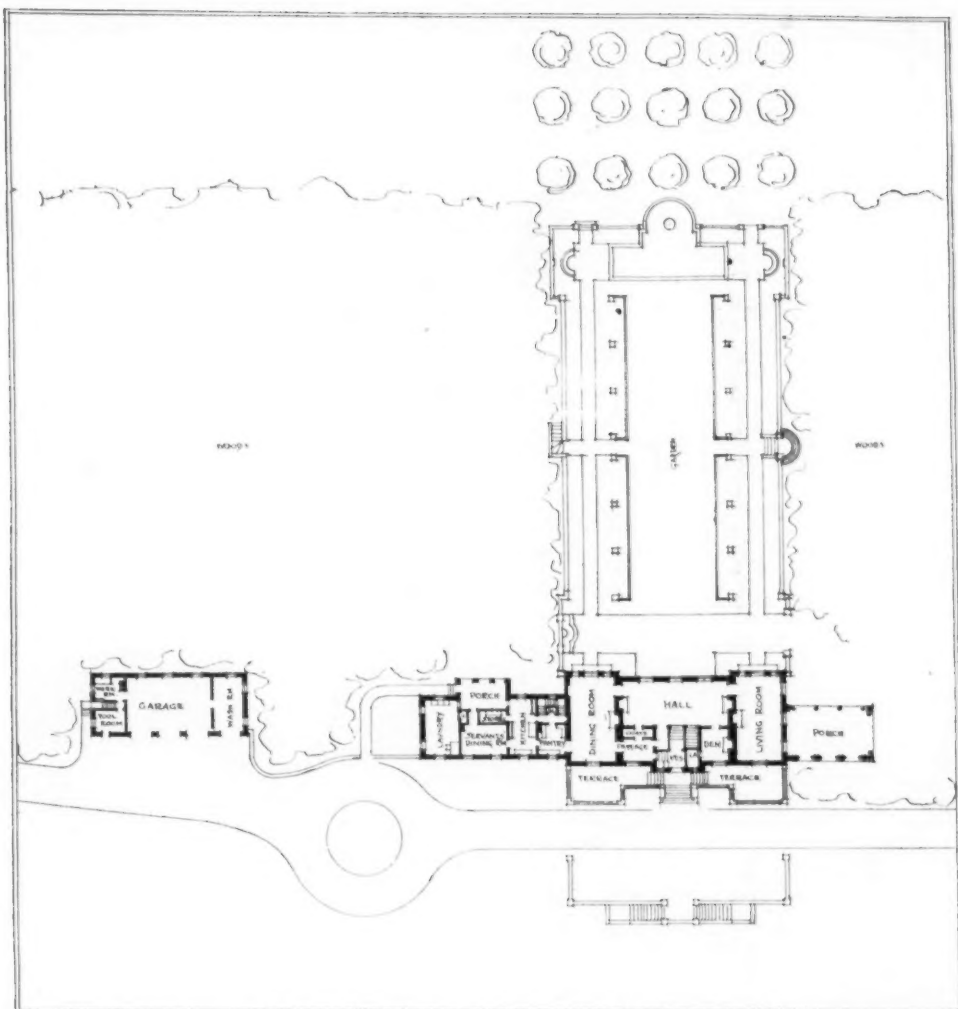


HOUSE OF EDGAR P. HOWARD, ESQ., BRYN MAWR, PA.
CHARLES WILLING, OF FURNESS, EVANS & CO., ARCHITECT.

PORTFOLIO
OF
CURRENT
ARCHITECTURE



DINING ROOM DOORWAY—HOUSE OF EDGAR P. HOWARD, ESQ., BRYN MAWR, PA. CHARLES WILLING, OF FURNESS, EVANS & CO., ARCHITECT.



PLAN OF GROUNDS AND FIRST FLOOR—HOUSE OF
EDGAR P. HOWARD, ESQ., BRYN MAWR, PA. CHARLES
WILLING, OF FURNESS, EVANS & CO., ARCHITECT.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

PLANS FOR ALTERATION OF HOUSE OF
JOSEPH LAROCQUE, ESQ., BERNARDSVILLE,
N. J. HARRY ALLAN JACOBS, ARCHITECT.



GARDEN VIEW, SHOWING STAIRWAY TO MRS. LAROCQUE'S STUDIO—HOUSE OF JOSEPH LAROCQUE, ESQ., BERNARDSVILLE, N. J.
Harry Allan Jacobs, Architect.



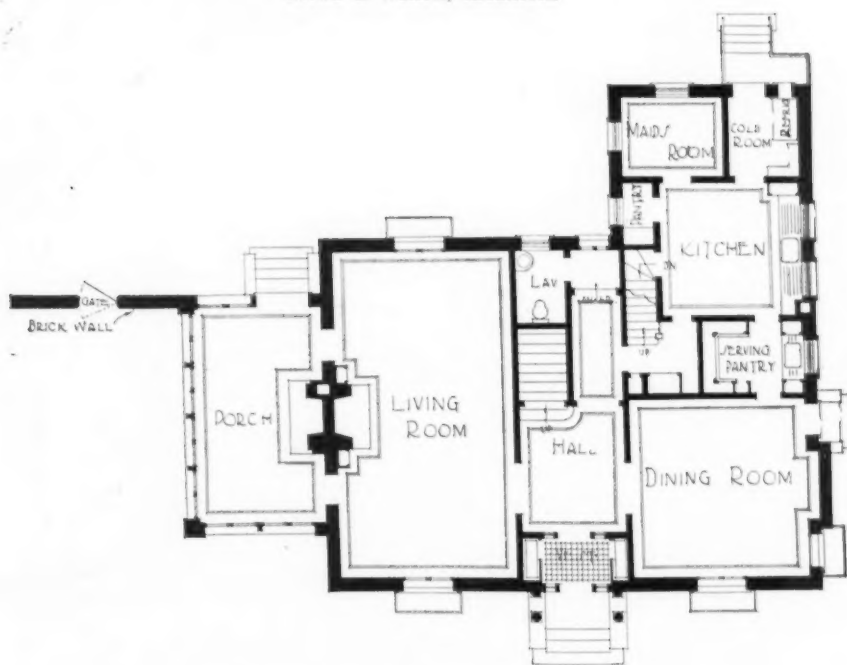
NEW WING—HOUSE OF JOSEPH LAROCQUE, ESQ., BERNARDSVILLE, N. J.
Harry Allan Jacobs, Architect.



HOUSE OF JOSEPH LAROCQUE, ESQ., BERNARDSVILLE, N. J. PART OF HOUSE IS OVER 100 YEARS OLD. HARRY ALLAN JACOBS, ARCHITECT.



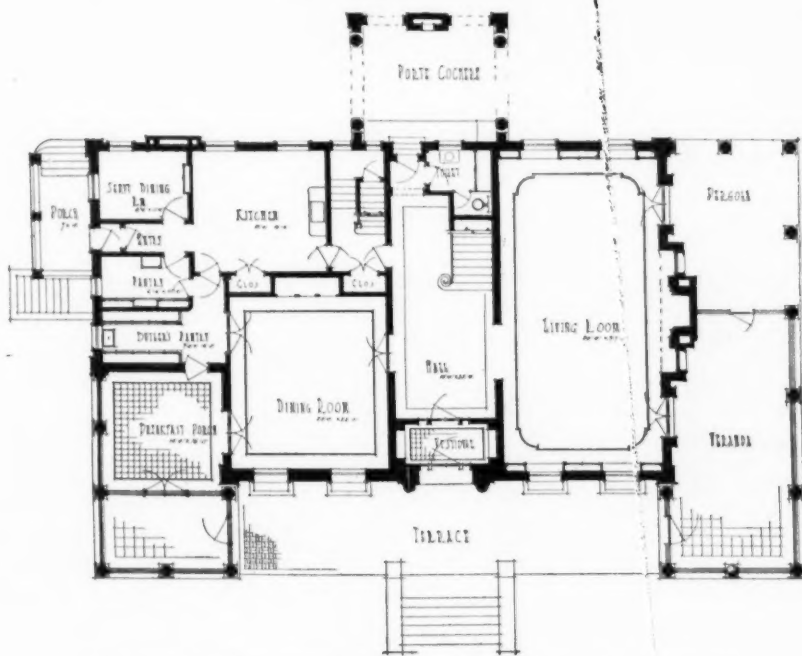
FRONT VIEW—HOUSE AT EVANSTON, ILL.
Brown & Walcott, Architects.



FIRST FLOOR PLAN—HOUSE AT EVANSTON, ILL.
Brown & Walcott, Architects.



HOUSE OF H. M. DAWES, ESQ., EVANSTON, ILL.
E. A. Mayo, Architect.



FIRST FLOOR PLAN—HOUSE OF H. M. DAWES, ESQ., EVANSTON, ILL.
E. A. Mayo, Architect.



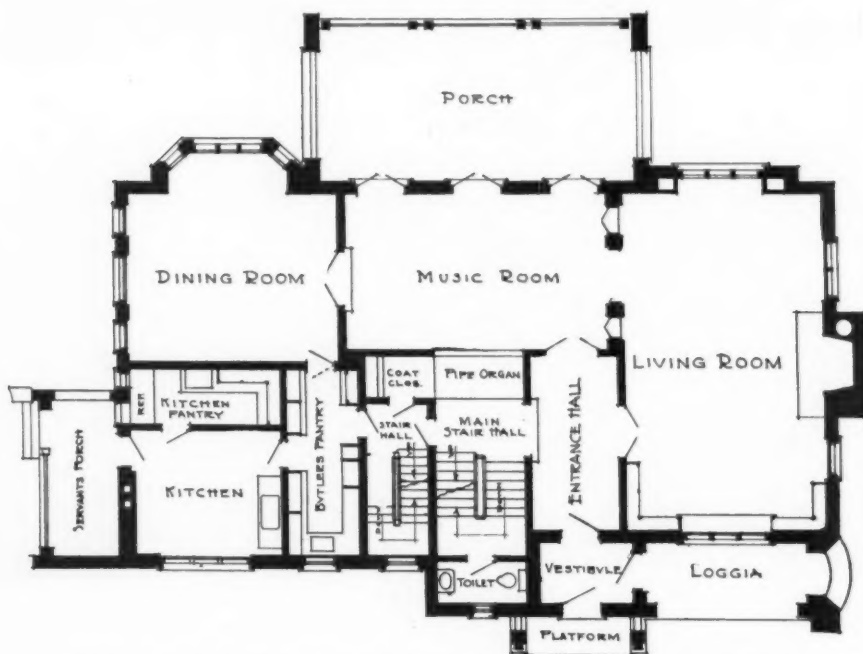
ENTRANCE DOOR—HOUSE OF FRANK KUHN, ESQ.,
DETROIT, MICH. ALBERT KAHN, ARCHITECT.



HOUSE OF FRANK KUHN, ESQ., DETROIT,
MICH. ALBERT KAHN, ARCHITECT.



HOUSE OF A. W. HARTMAN, ESQ., DULUTH, MINN.
Frederick W. Perkins, Architect.



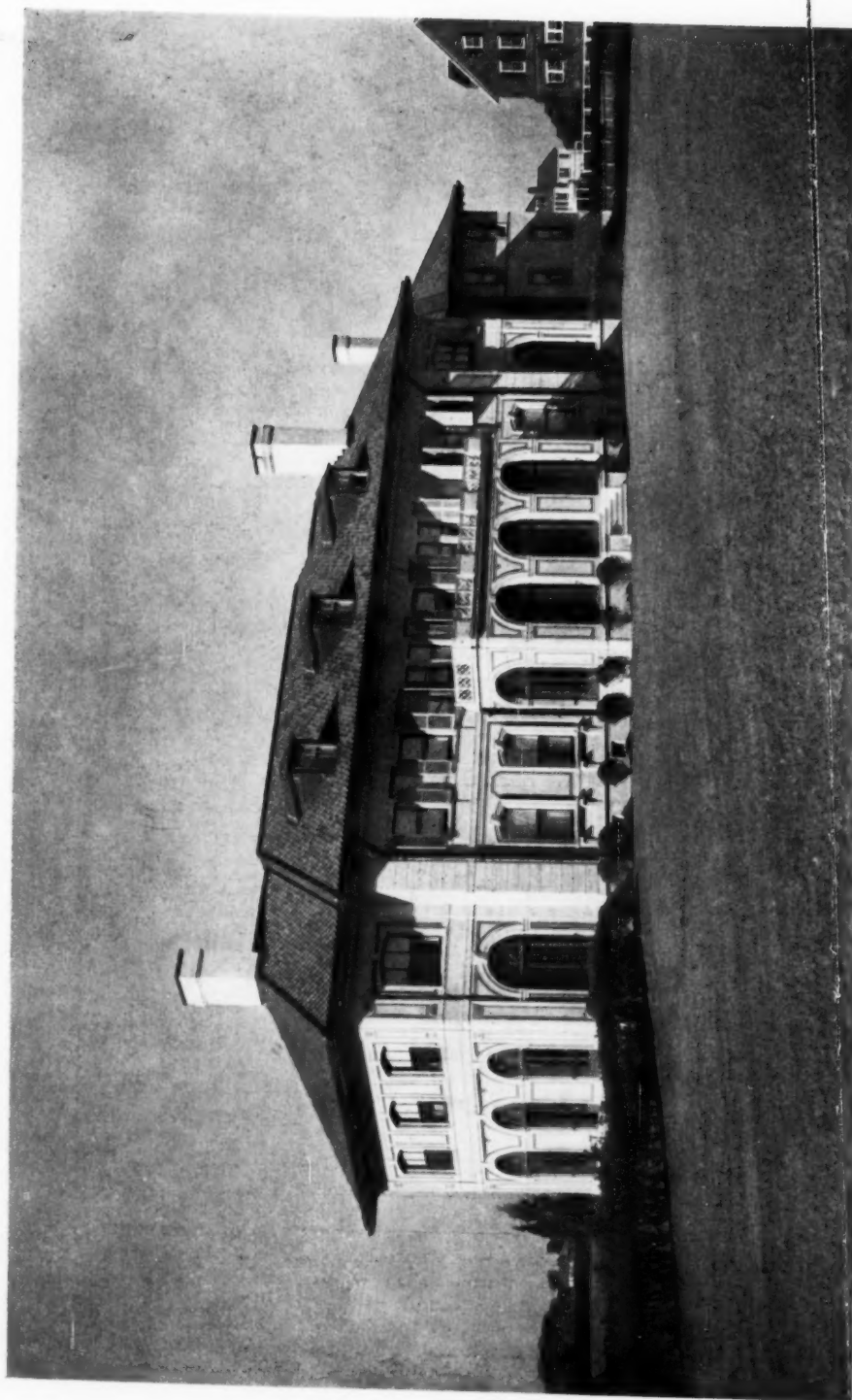
FIRST FLOOR PLAN—HOUSE OF A. W. HARTMAN, ESQ., DULUTH, MINN.
Frederick W. Perkins, Architect.



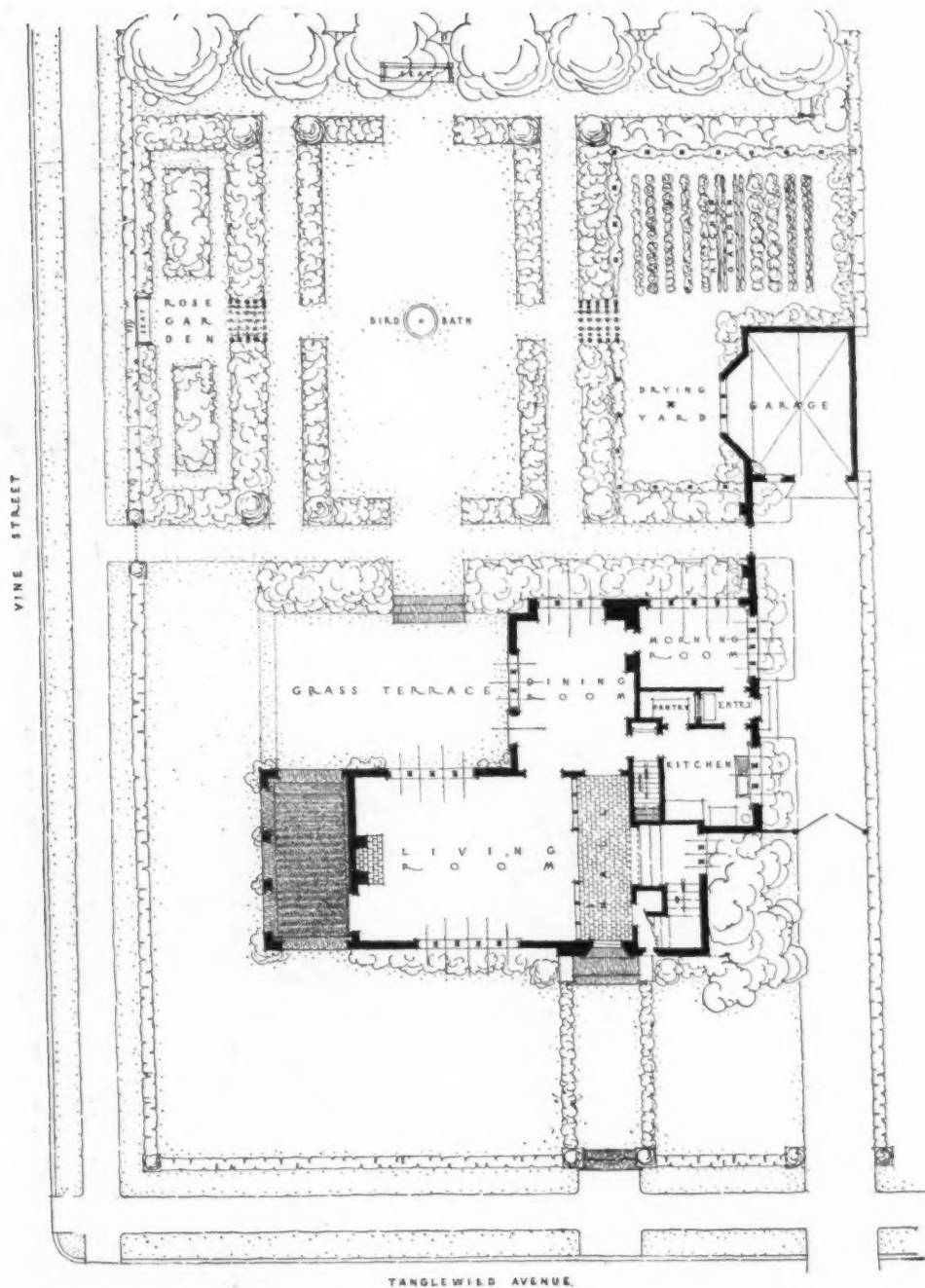
LOGGIA—HOUSE OF MRS. FREDERICK BAKER, SOUTHAMPTON, L. I.
Hiss & Weekes, Architects.



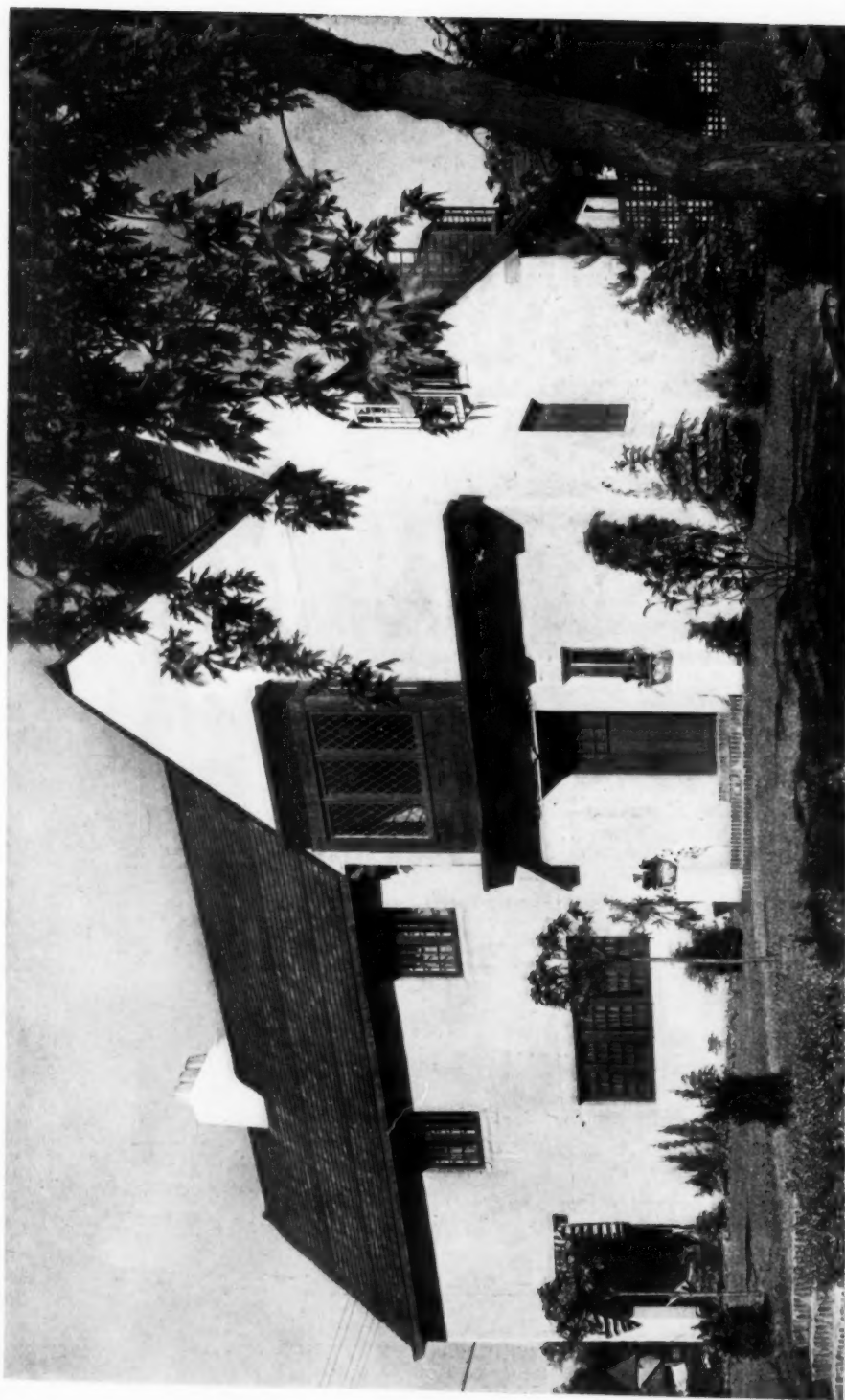
SUN PORCH—HOUSE OF MRS. FREDERICK BAKER, SOUTHAMPTON, L. I.
Hiss & Weekes, Architects.



HOUSE OF MRS. FREDERICK BAKER, SOUTH-
AMPTON, L. I. HISS & WEEKES, ARCHITECTS.



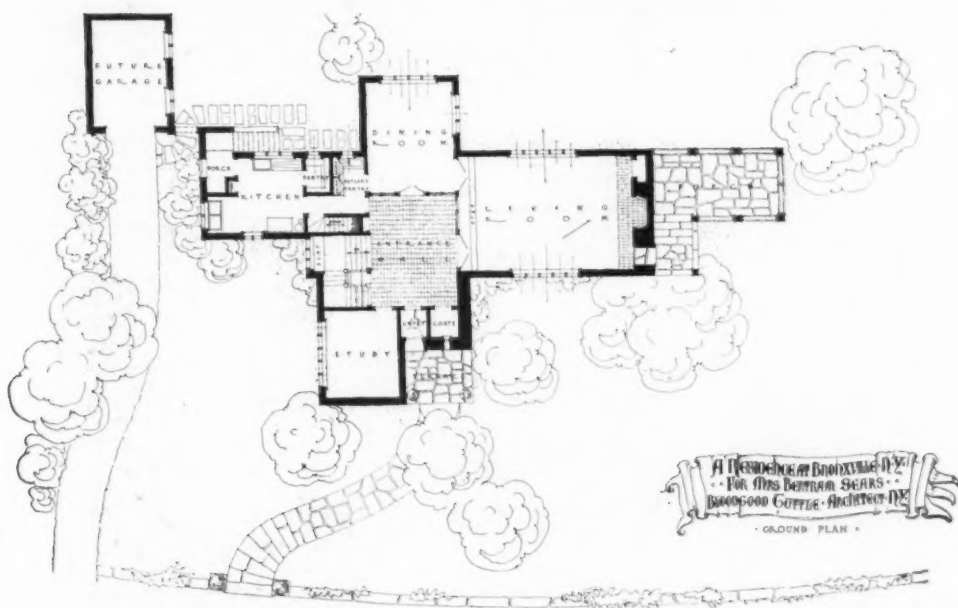
PLAN OF GROUNDS AND FIRST FLOOR—
HOUSE OF MRS. L. V. Z. OWENS, BRONXVILLE,
N. Y. BLOODGOOD TUTTLE, ARCHITECT.



HOUSE OF MRS. L. V. Z. OWENS, BRONXVILLE,
N. Y. BLOODGOOD TUTTLE, ARCHITECT.



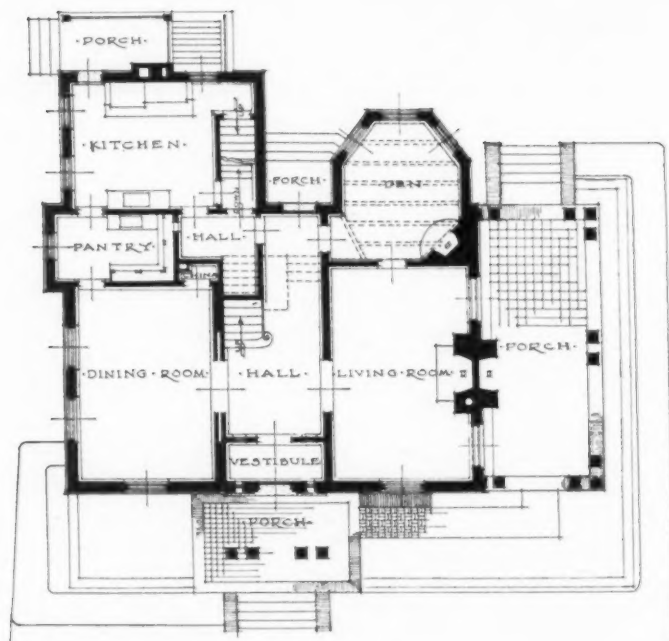
REAR VIEW—HOUSE OF MRS. BERTRAM SEARS, BRONXVILLE, N. Y.
Bloodgood Tuttle, Architect.



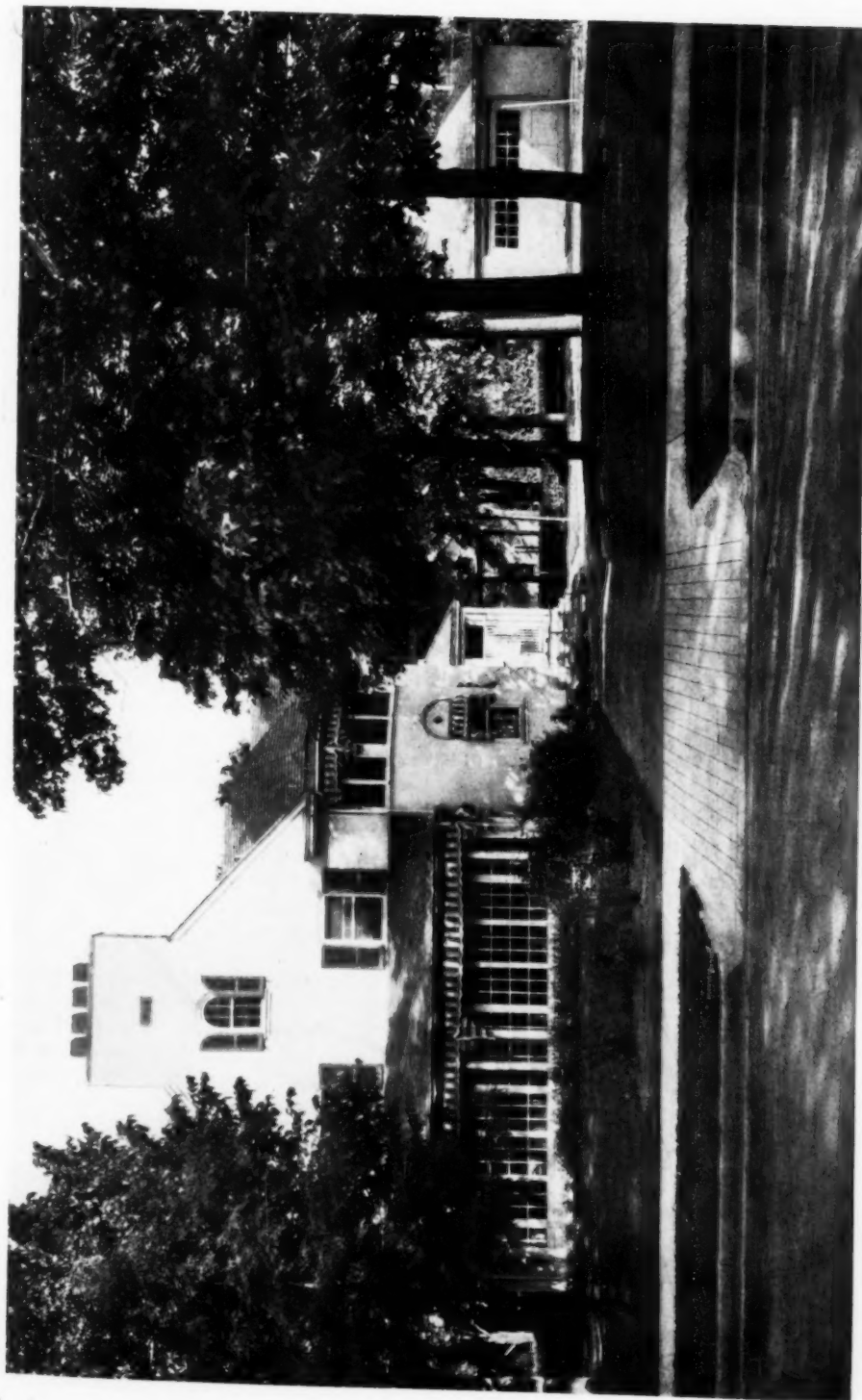
PLAN OF GROUNDS AND FIRST FLOOR—HOUSE OF MRS. BERTRAM SEARS, BRONXVILLE, N. Y.
Bloodgood Tuttle, Architect.



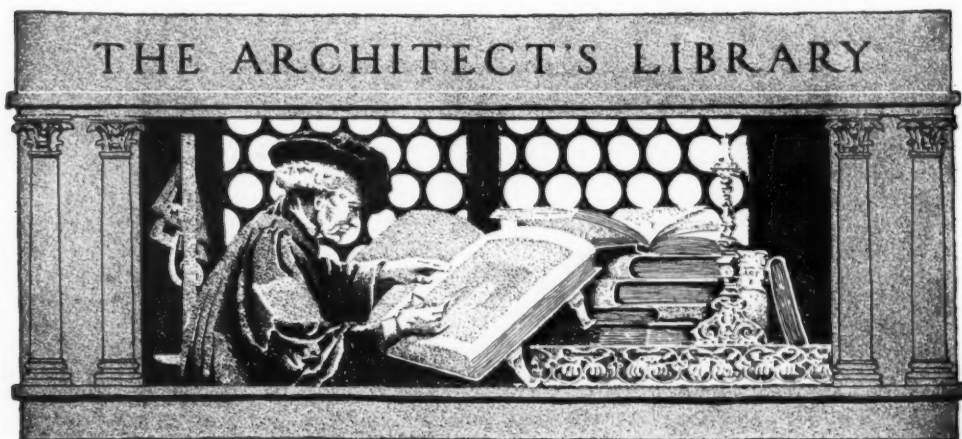
FRONT VIEW—HOUSE OF MRS. BERTRAM SEARS, BRONXVILLE, N. Y. BLOODGOOD TUTTLE, ARCHITECT.



FRONT VIEW AND FIRST FLOOR PLAN—HOUSE
OF M. J. COMERFORD, ESQ., RIDLEY PARK,
PA. HEACOCK & HOKANSON, ARCHITECTS.



SIDE VIEW—HOUSE OF M. J. COMERFORD, ESQ., RIDLEY
PARK, PA. HEACOCK & HOKANSON, ARCHITECTS.



BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part III.—Dwellings (Continued)

GOOD collections of photographs and drawings, dealing with separate states or groups of states in the southern district and occasionally bringing together colonies belonging in different regions as we have considered them here, are those by James M. Corner and Eric Ellis Soderholtz, entitled *Examples of Domestic Colonial Architecture in Maryland and Virginia* (Folio, 50 plates. Boston; Boston Architectural Club; 1892. Rare), and by Joseph Everett Chandler, entitled *The Colonial Architecture of Maryland, Pennsylvania and Virginia* (Folio, pp. 5 and 50 plates. Boston; Bates, Kimball & Guild; 1892. Rare). Works by all of these authors have been mentioned in connection with other phases of the present discussion. The first of the above works is of the same format and general handling as the other publications in which the hand of Mr. Soderholtz appears, always demonstrating careful selection of subjects to be reproduced and uniformly thorough execution, but in all cases simply photographic reproductions. The field of detailed meas-

ured drawings is entirely eschewed. Both of the volumes mentioned are among the earliest collections of well handled and well understood illustrations available; they were both published nearly twenty-five years ago and have not yet lost their appeal. The plates are well selected and reproduced throughout, and the volumes remain among the first books to gain the attention of the student of Colonial architecture.

Another collection of photographs, perhaps of not quite the standard of those in the Soderholtz books, is that by Newton D. Elwell, bearing the title: *Architecture, Furniture and Interiors of Maryland and Virginia During the Eighteenth Century* (Large folio, 1 p. and 63 plates. Boston; G. H. Polley and Co.; 1897. \$30). When it is seen to what extent writers have given their time to the chronicling of genealogies and local histories it becomes a matter of no little surprise that authors are so slow to take advantage of so fertile a field for illustrated works, photographs of exceptional quality, clearness of detail and well chosen point of view, and finally measured drawings.

Much has yet to be done in this practically inedited region before the numerous decaying structures have become an irreparable loss.

The local historical and genealogical character is found in full measure in Edith Tunis Sale's *Manors of Virginia in Colonial Times* (Large octavo, pp. 310, ill. Philadelphia; The J. B. Lippincott Company, 1909. \$5), published with sixty-seven good photographic illustrations and a collection of twenty-two coats of arms, but with no discussion of the buildings with regard to their planning or construction, beyond the mention of beauty of detail modeling or date of erection and occasional description of disposition of rooms. A similar quality is found in a recent publication of the same firm entitled *Historic Virginia Homes and Churches* and written by Robert A. Lancaster, Jr. (Small quarto, pp. xviii+527, ill. Philadelphia; The J. B. Lippincott Company; 1915. \$7.50). This is, however, devoid of the accumulation of romances and genealogical history which so largely characterizes so many works in this quasi-historical field and the production of which is ably encouraged by the glamor and the glow of verdant age with which so many of these hoary structures are endowed. Mr. Lancaster's work is perhaps the most complete compilation of its kind in any one district that has thus far found publication. There are three hundred and seventeen illustrations, in all cases chosen with reference to the earliest possible form of the buildings listed. Therefore illustrations appear of structures no longer existing and of many others now hardly recognizable because of alterations and well-meaning "restorations." Because of his care in bringing together his collection and especially because of the length of time he has been willing and able to devote to this seemingly ungratifying task, Mr. Lancaster has succeeded in providing us with an exceptionally useful volume. Its value must be sought, however, in the effectiveness of record and history, for there is nothing in the way of architectural discussion. This and the preceding work have been very well issued by The Lippincott Com-

pany; great care has invariably been characteristic of their publications, of which there have been several in the Colonial field. It is hoped that it will be found feasible in the near future to grant some of the homes and other buildings shown in this and others of the books mentioned in these studies more individual treatment, so that their details may likewise be recorded by taking time by the forelock, as Mr. Lancaster has done in making his comprehensive collection of material, a task which has engaged his attention for a matter of twenty-seven years.

In conjunction with Edward Andrew Crane, Mr. Soderholtz also published a collection of photographs covering two important Southern cities, with the title: *Examples of Colonial Architecture in Charleston, S. C., and Savannah, Ga.* (Folio, 52 plates. Boston; Boston Architectural Club; 1895. Rare.) This is in all respects similar in treatment to the other volumes by these collaborators which have been mentioned at various times. Note should also be made of a volume of sepia reproductions of careful sketches by Alice Ravenel Huger Smith bearing the title: *Twenty Drawings of the Pringle House, on King Street, Charleston, S. C.* (Folio, measuring 16 inches by 18 inches; pp. 4+20 plates. Charleston, S. C.; Lanneau; 1913. \$10.) This volume includes also in three preliminary leaves following the title page a short article by Daniel Elliot Huger Smith on "The Colonial House of Miles Brewton, with Some Account of Its Owners." We are informed that a more inclusive volume on Charleston houses to be issued by the same author is in course of preparation.

Undoubtedly the finest single piece of work in the Colonial field is the monograph on the Octagon at Washington, headquarters of the American Institute of Architects, published under the auspices of that body, and under the immediate direction of Glenn Brown. The name of this architect and scholar is sufficient to guarantee the excellent quality of the work, for one is prompted to recall his splendid history of our national Capitol, a de luxe publication in two vol-

umes reviewed at length in an earlier issue of the Record. The present volume is of large folio size, its plates measuring twenty-four by seventeen inches, and it is entitled *The Octagon, Dr. William Thornton, Architect. Drawings and text made under the direction of Glenn Brown for the American Institute of Architects.* (Fol., p. 25, 30 plates. Washington, D. C., publ. by the Institute; 1915. \$12.50.) The workmanship, viewed from the standpoint of careful measurement, painstaking draughtsmanship and archaeological interest, is of the highest calibre, and the size of the plates renders particularly useful the well composed sheets of measured details. The volume presents in its text section a historical sketch of the building, which was the residence of President Madison immediately after the presidential mansion was destroyed by the British in the War of 1812-1815, and under whose roof the Treaty of Ghent was signed in February of the latter year. This is followed by a biographical sketch of the architect, Dr. William Thornton. The text is further illustrated by 21 large half tones. We cannot speak too highly of this monograph, practically the only one of its kind and character thus far published in the Colonial field. May it be the first of an extensive series of equal value and quality emanating, if possible, from the same source, or at least countenanced by the aegis of the Institute.

Just as this paper goes to press an entirely praiseworthy volume by Paul Wiltach on the beloved mansion of Washington on the Potomac comes to hand. It is entitled *Mount Vernon, Washington's Home and the Nation's Shrine.* (Octavo, pp. xviii 301, ill. Garden City, Long Island; Doubleday, Page and Company; 1916. \$2.00.) We have long awaited this volume, because we have been aware that a building so enshrouded, or even encumbered, with romance and tradition, requires the light of intelligent research and study to make it appear in its true guise. Together with a host of traditions based upon facts or their immediate derivatives, the author had also to test as great a number of sometimes more attractive accounts that proved to be but

the natural accumulation to be expected in the case of an edifice that has for so many years held the attention of Americans as the home of the founder of their country. We may say unreservedly that Mr. Wiltach has well accomplished his task, and that his work will fill a long existing want in the annals of American buildings of our early time. The book is well illustrated but lacks an adequate architectural interest, as portrayed in measured drawings, plans and details, to satisfy our present needs in these reviews. Above all the author gives ample space—and justly so, in view of our oft repeated pleas in these pages for the preservation of our fast disappearing heritage of Colonial buildings—to the amount of effort that seemed to be necessary to procure popular interest and financial support for the project of caring for this of all buildings. To the eternal disgrace of our federal government, be it said, private means and the generosity of Washington's descendants had to be relied upon to obtain for this fine old mansion the dignity of being termed a "national monument."

These few volumes stand alone in the Southern field. The ground is a fertile one and much valuable work could be done, in fact really must be done, if the record shall be accurate. We cannot too often urge upon the attention of writers, publishers and laymen this matter of preserving our Colonial heritage. It is easy enough to consider the few examples of well preserved buildings near at hand and not give further thought to the large number of others, their ranks daily diminished by the attrition of decay and neglect, which have never been adequately recorded for the use of the student of the future, when these structures will be no more than an unsubstantiated memory. In the Southern Colonies this lack is particularly evident and the literature of Colonial architecture so far as this region is concerned leaves much to be desired.

In connection with the discussion of works dealing with Colonial architecture in the Middle States, undertaken at length in a preceding issue of the Architectural Record, note should be made also of an older volume by Thompson West-

cott, no doubt the earliest to give extended notice of the Colonial buildings of residential type in Philadelphia. This bore the title: *Historic Mansions and Buildings of Philadelphia, with Some Notice of Their Owners and Occupants* (Octavo; pp. 528, 1 plate; Philadelphia; 1877), and is now out of print. Its value for our present discussion is negligible, since its material may be found elsewhere, but it should have due credit in accordance with the early date of its publication. Of like character, laying again a minimum of stress upon purely architectural features, but offering slight compensation for this lack by good illustrations, is a volume by Charles Andrew Ditmas, entitled *Historic Homesteads of Kings County*. This is of quarto size, illustrated from photographs, and treats of no more than twenty homesteads each illustrated by a colored photograph. The usual historical and genealogical matter takes up much space, and no emphasis whatever is laid upon architectural detail, construction, stylistic type or other features of present interest in this review. It should be said, however, that volumes such as this and a number of others which have been given similar notice from time to time, have a distinctive value. They form part of the general body of literature—and necessary literature—which will ultimately supply the complete picture of our early architectural history. When in the near future our formative architectural history shall have been given adequate attention and study, and a full and detailed chronology of buildings, records of construction types of style, planning and structural details, shall have been set down for posterity, these volumes will be seen to take their proper place as parallel evidence of decided interest.

Thoroughly interesting in this connection is also the lifestory of *Philipse Manor Hall at Yonkers, New York. The Site, the Building and Its Occupants* (Duodecimo; pp. 225, 14 plates. New York; American Scenic and Historic Preservation Society; 1912. \$0.75) by Edward Haganman Hall. But the book in this case

is not of such great note by any means as is the splendid work undertaken by the society which published it, in the restoration and remodeling of the fine old building which is now the City Hall of Yonkers.* We cannot too highly commend such an undertaking, both in its intrinsic merit and in its value as a precept for similar ventures on the part of other public spirited bodies. It seems that individuals can but rarely be brought to such an understanding and high regard for our past architecture as to restore old buildings, unless they themselves are to occupy them, as has been the case with a multitude of "remodeled farm houses," most of them now so remodeled as to be new and so divested of all glamor that a true restoration would bring—for these old buildings cannot be rejuvenated, they can only be preserved. If the good work of the American Scenic and Historic Preservation Society, and that, incidentally, of the Sons of the American Revolution and of the Daughters of the American Revolution were taken as a text by the numerous other bodies which devote themselves so largely to study along a thousand intricate and rarely appreciated tangents, much valuable effort might result. And this attitude of preservation of old buildings is not by any means to be considered a rational part of our moral fibre. Only constant prodding will bring public feeling in this direction to the "sticking point," so that the inviolability of notable old buildings may be regarded as a sort of unwritten law. The matter may readily be brought home to us, if it be recorded that only as long ago as 1893, in New York City, the City Club saw fit to pass the following resolution in regard to one of the finest of Colonial buildings: "Resolved, that the city authorities are earnestly requested on no account to permit the destruction of the present City Hall, not only because of its historical associations, but also because it is one of the most beautiful and celebrated architectural monuments of our city and country."

*The Philipse Manor Hall will be discussed and illustrated in an article by Mr. Bach in a future issue of *The Architectural Record*.

A BIBLIOGRAPHY OF THE LITERATURE OF COLONIAL ARCHITECTURE.

Dwellings. Middle States.

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- Sale, Edith Tunis. *Manors of Virginia in Colonial Times, with sixty-seven illustrations and twenty-two coats of arms*. Large octavo; pp. 310, ill. Philadelphia; The J. B. Lippincott Company; 1909. \$5.00.

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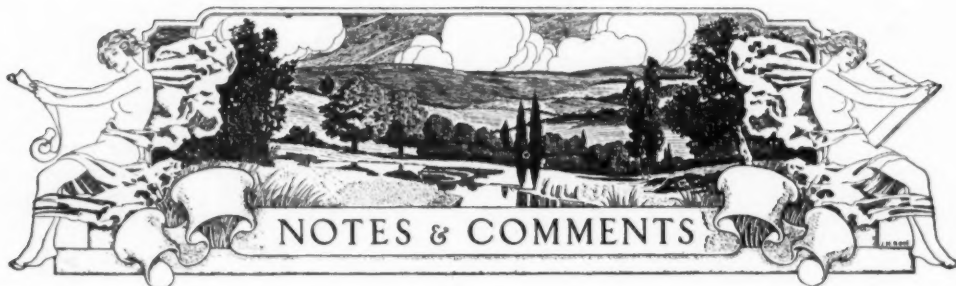
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**Robert Mills,
Architect
and Engineer.**

Anyone interested in American historical research cannot fail to perceive that this country carries an unpaid debt to the genius of Robert Mills. While some avenues of architecture have, since his time, been traveled with greater originality, brilliancy even, it was through this man's unswerving adherence to the classic in art that we were guided at a period when national taste was at the zero point—1800-1850—in the direction of tried simplicity and artistic sureness.

Robert Mills, born in Charleston, S. C., was the son of William Mills, who came from Scotland, and who married Ann Taylor, recorded as "a lady of ancient and honorable Caroline lineage"—a descendant of Landgrave Thomas Smith, Provincial Governor in 1690, one of four Americans to receive the title (equivalent of Marquis) for distinguished Colonial service.

Educated in Charleston, Robert Mills married a Virginian, daughter of Gen. Smith of "Hackwood Park," Revolutionary Commander of his county, and granddaughter of Sir James Miles. One of Mills' daughters married Alexander Dimitry, Minister to Central America under Buchanan, a descendant of whom, Thomas Dabney Dimitry, is living in New Orleans.

Beginning his professional life in Washington in the year of its being made the seat of government, Mills was the first native-born American to pursue the study of architecture exclusively in America, which fact alone stamps as remarkable his after career.

Before he was twenty there fell to his apprentice hands the distinction of draughting, under the accomplished Latrobe, the plans for the U. S. Capitol. Subsequently, accompanying the latter to Philadelphia, responsible undertakings were given him.

Mills' reputation started, perhaps, with the successful execution of the vaulted con-

struction of the old "Penn Bank," with its odd-looking exterior sentry boxes, and the Stoughton circular church, immense for the time, neither now in existence, and cuts of which are treasured Americana.

He remodelled the old State House; and additions to Independence Hall, already held in reverence, were left to Mills' now established taste and judgment.

The old single arch bridge in Philadelphia, over the Schuylkill, its span ninety-eight feet greater than any then existent, and partial plans for the State Capitol at Harrisburg were his work.

About 1812 patriotic Marylanders, determining upon a memorial to Washington, offered the munificent premium of \$500 for a best design. In the nation-wide contest, it was our architect to whom fell the award; and after fifteen years of harassment, including scarcity of funds (it is piquant history that the latter were largely raised by lottery, as were also the funds for the Baltimore Cathedral, Latrobe's work), there was unveiled, on Mt. Vernon Place, Baltimore, amid booming of guns, a monument which, of its type, stands incomparable, and justly gives to Baltimore her title of Monumental City. How many in these four generations have revelled, in brave sunlight or misty moonlight, in the grace and charm of its proportions. As you study this tapering shaft from a slight distance, summon to your mind all monuments of its genre. To which will you accord a verdict of more satisfying perfection in the ideal it embodies than that of this first monument to the first American President, by our first American architect?

The Sub-Treasury building on Wall Street, with its columned façade, fine as any temple of old Greece, was Mills' bequest to New York. Did you know it? Probably not, his name being all but forgotten, although the reliable taste, dignity and efficiency of his work is amply revealed in buildings from Maine to Louisiana.

His monumental church, upon the site of



WASHINGTON MONUMENT, WASHINGTON,
D. C. FROM "LINCOLN MEMORIAL."

the Richmond theatre fire, caused Mills to develop the then crude art of fireproofing; an old Washington newspaper ascribed the saving of valued records and patents at time of a fire in the Patent Office (Mills' building) to the science and honesty of its construction.

Three unassailable Washington buildings which still dominate their section, the Treasury Building, the Land Office, the Patent Office, were planned by Mills; he had architectural control for thirty years of both the Capitol and the White House, and he made distinguished additions to the University of Virginia and, indubitably, to Monticello, for it is history that an interview demanded by Thomas Jefferson of Mills was prolonged over the leisurely span of two years on this estate.

Mills' engineering inventiveness and his able writings (the Congressional Library contains seven contributions by him of scientific, historical and literary value) brought him, while State Architect and Engineer of South Carolina, to the attention of the Federal Government. The latter was then (1829) realizing a need greater than it may ever again feel for one of his wide capacity and conscience.

In the following year Andrew Jackson appointed Mills Government Architect; but before leaving his State, Mills had given to it not only her most important structures—at one of which Lafayette laid the cornerstone—but also the honor of possessing within her borders the first railroad operated continuously in the world—the Charleston and Hamburg Railroad (1831).

Without thought of personal gain, Mills was heroic in his efforts to realize the possibilities of "the iron horse." In 1826 he pleads with the Postmaster General that there be a railroad constructed from Washington to New Orleans, thereby reducing the time of transit from twenty-six to four days.

Old files of the Scientific American attest to his being first in recommending the feasibility of a railway to the Pacific. It

was gratifying that but a short time before his death the U. S. Senate reported favorably upon his project for this trans-continental road. One of his dreams, persisting to the last, was that of the monorail.

That neither wealth nor even the fame he merited became his was due partly to the self-effacement of the man; he often omitted signing his plans and was frequently absent at unveilings or dedications of his structures. Besides, he lived during a young nation's sternest industrial struggles and he died on the eve of the world's greatest civil war.

Over in England, Stevenson was born the same year as Mills. He too was developing the same scientific thought. George Stevenson is buried in Westminster Abbey. Our genius, many sided as Benjamin Franklin himself, lies buried just outside Washington, in an unmarked grave.

My sensations were not happy as I stood by that pathetic mound of earth—one which should be so precious to Americans. The air was full of the scent of roses; birds sang

as my guide in this especial God's Acre counted the graves between designated trees. The grave of this distinguished man was known simply as—111.

In the Old World, the names of such pioneer masters as Mills are household words. Are we not placing a low estimate upon art itself when we forget its interpreters once the brush, the chisel, or the pen, are laid aside in death?

Oh yes! Mills was paid for actual services; but have his unceasing efforts to leave the world richer than he found it been paid for in that other coinage: acknowledgment?

One of the finest pleas ever listened to by Congress was that of Mills in urging an unbroken vista through Pennsylvania Avenue, from the Capitol to the White House, and though refused, Mills' valiant fight to secure to America the most impressive boulevard of the world, did much to elevate him in the eyes of that great, though stubborn President, Jackson, who per-



ROBERT MILLS, 1781-1855.



WASHINGTON MONUMENT,
BALTIMORE.

ceived too late his own irrevocable lack of vision.

The heating and lighting facilities of the Capitol were remodelled by Mills. He also won the award (against Bullfinch) for improving acoustic conditions in the Hall of Representatives.

But the story of Mills' creations—custom houses, court houses, asylums, penitentiaries, hospitals, light houses, etc., often supervising their construction (usually without railroad facility), is an almost incredible narrative, taking one from coast to coast.

Though millions of the country's money, often without vouchers, passed through his hands, he died during the administration of his intimate friend, Franklin Pierce, a poor man.

As to Mills' personality, a Washington lady of ninety, of phenomenal mentality, whose reminiscences date back to the levees of Dolly Madison—describes his dignity and charm, his strong face and his humor of a Bobby Burns.

Amid her chronicles of his manly virtues it is comforting to know that Mills did possess a "redeeming vice"—he was intemperate in the use of snuff. He must have been a man of magnetism for memory of him to abide through sixty-five long years.

But to sum up. In honoring Mills, we should be honoring the four great one-man monuments of our country. The same inspired mind that conceived the monument at Baltimore gave to Richmond her Equestrian Washington; to our Capital City, her Obelisk, and to Boston, her Bunker Hill monument.

Italy has a monument to Goethe; at least I trust she still has it. It was a single poem, "Kennst du das Land," that caused it to be erected. It was their beautiful way of saying "Thank you" to him who, though dead, has best made known to the world their beloved land of the flowering citron.

I must refrain from describing my dream memorial to this man, which would be "putting the cart before the horse"—funds being the horse.

Robert Mills, we salute thee in the hope that a little later, and within the shadow of your masterpiece, our salutation will assume the form of enduring bronze and stone.

MRS. AUSTIN GALLAGHER.

Carroll Orchards,
Westminster, Md.



HEADSTONE IN TRINITY CHURCHYARD,
NEW YORK CITY.

Some Examples of Colonial Lettering.

As an instance of the odd demands made upon an architect's services, there came recently to a member of the profession a commission for the design and lettering of a headstone, which was to be placed in an old Connecticut graveyard. A quick decision to maintain something of the spirit of early American lettering in the work proved not so easy to carry out. A search in the pages of that indispensable book, "Letters and Lettering," of Mr. Frank Chouteau Brown, showed no examples of Colonial productions, an omission that is doubly surprising when one considers how beautiful they are and how appreciative of early American art Mr. Brown is.

However, all the inspiration that could be desired was found in the churchyard of Trinity Church, on lower Broadway, in New York, a further revelation, if any be needed, of the variety and perfection of early American art forms. A few of the Trinity churchyard inscriptions are illustrated herewith, though it must be remembered that some of the finest examples are so damaged or so weather-stained that they may not be photographed.

All the best elements of the letterer's art will be recognized—sense of form of individual letters, the decorative spotting and variation of sizes and kinds of letters, a fine sense of space relations and of patterns of light and shade. In these cases, where only a few words are used, each word, and even each letter, is made to stand out separately as decoration, whereas in a long inscription, such as those exquisite examples on the Renaissance Italian tombs, the words and letters merge into bands of design. To use a more familiar metaphor, our old headstones partake more of the effect of headlines of a newspaper or a title page than of paragraphs. It is this principle of decoration that has caused the emphasis of the serifs, the quirks of the "y's," the high dotting of the "i's," the elongating of the taller letters, and the graceful use of penman's letters. These pen letters are exquisite in their delicacy; the curves are wisp-like, as if made by the stroke of a brush, and afford thus a contrast to the strong chiseling of the round Roman letters.

It is apparent that the unknown hands who turned the Trinity inscriptions were masters of the "small" or minuscule letter, which Mr. Brown shows has not been given the same study as has been bestowed on the "capital" or Roman letter. In this respect, the Braseir inscription, with its



HEADSTONE IN TRINITY CHURCHYARD,
NEW YORK CITY.

rich, almost mediaeval, pattern is an achievement, just as the Marshall tablet is in the use of Roman letters. These two tablets are remarkable pieces of decoration.



HEADSTONE IN TRINITY CHURCHYARD,
NEW YORK CITY.



HEADSTONE IN TRINITY CHURCHYARD,
NEW YORK CITY.

It would be well to encourage the study of old American lettering, for there is much need of it now that the "Colonial" style has been so extensively revived. Most important buildings contain some lettering or a memorial inscription, which should conform to the spirit of the architecture and decoration. Lettering is really a modeller's or sculptor's task, but as modern sculptors see fit to neglect it, it furnishes but another one of the countless burdens shouldered by the architect.

JOHN TAYLOR BOYD, JR.

The Prairie Style of Landscape Architecture.

I noted with interest in the October issue of the *Architectural Record* quite a lengthy discussion on the "prairie spirit" in landscape architecture in the article entitled "Country House Architecture in the Middle West." I also read the original pamphlet by Prof. Miller to which this article refers.

To me this new style of landscape architecture seems a bit far fetched, and hence detrimental to the future welfare of the profession; for a style which does not develop from necessity, or circumstances, but is forced, will surely do more harm than good.

As I understand it, the chief characteristic of the prairie spirit is best developed by the use of stratified plants, or plants which have a tendency towards horizontal growth. In this way, we are told, we continue to carry out the spirit of the flatness of the prairies and the strong horizontal lines of the predominant architecture.

That architecture may justly be affected by the broad flat prairies is very natural, as is shown by the strong influence the desert had upon the temples of the Egyptians. But architecture is the work of man, consisting of buildings, over which he has absolute control.

How different is landscape gardening! In this art man must bow to the overpowering strength of nature. We do not find the Egyptians trying to force nature to the horizontal lines of their architecture, but planting freely from whatever she had to offer. The tall stately shaft of the date palm was placed against the façades of their temples, much to their own satisfaction and the satisfaction of the centuries which have followed.

Why then should we put a ban upon the free use of the abundant materials offered to the Middle Western section of our country and tell the people they should use as far as possible "stratified" plants?

As I said before, it seems forced and unnatural, and as if Prof. Miller is trying to develop a form of informal gardening by tying the hands of nature, as the topiarians did in their highly formal gardens of clipped hedges and grotesque figures.

JOHN H. SMALL, JR.

I have been asked to "explain the principles of art which inspired the so-called 'prairie style of landscape gardening'" and to make a statement of my own "artistic creed."

Before explaining the principles and the name, may I mention the big reality out of which the theory and discussion have arisen? When I came to Illinois from the East, four years ago, I was struck by the large amount of landscape work that had been done with new materials and in a new manner. I found that about \$10,000,000 worth of work had been done since 1901 by Messrs. Jensen, Simonds and Griffin. During the next three years I saw all the work of these men that I could, and I came to three conclusions: First, that these men use a high percentage of planting materials native to the Middle West. Second, that they develop their themes in ways different from those of Eastern men, even when the latter practice in the Middle West. Third, that their designs have been profoundly influenced by the "oldest tradition" or most characteristic feature of Middle Western scenery, viz., the prairie. The work of these men seemed to me important enough to publish. So I collected about 100 photographs and printed them in a book or circular.* Thus any person may decide for himself as to whether their achievements are good, beautiful and true, and whether they are important enough to be called a style.

Anyone can see that the work of these three artists is markedly different. The men have apparently had little direct influence on one another. Moreover, economic necessity forces every artist to magnify the differences between his work and another's. Also, every great artist tends to develop a style of his own. Nevertheless, I believe that these three men all belong to one group, differing no more than conservative, progressive, and radical members of the same school. They all have a deep appreciation of the prairie. And they all tend to

*The Prairie Spirit in Landscape Gardening: What the People of Illinois Have Done and Can Do Toward Designing and Planting Public and Private Grounds for Efficiency and Beauty. By Wilhelm Miller, Department of Horticulture, Division of Landscape Extension, University of Illinois, College of Agriculture, Urbana, 1915.

work in a broad style that harmonizes with the scenery of the region and with that intangible but real thing popularly called the "Middle-Western spirit."

For the lack of a better name, I called this manner of doing things the "prairie style" of landscape gardening, defining it as an "American mode of design based upon the practical needs of the Middle-Western people and characterized by preservation of typical Western scenery, by restoration of local color, and by repetition of the horizontal line of land or sky, which is the strongest feature of prairie scenery."

The most characteristic of these principles, in my opinion, is repetition. At the bottom, every genuine style of art is religious. The Gothic style of architecture is exemplified by the spire—a symbol of aspiration. Its dominant line is the vertical. The contemplation of a vast prairie stirs every soul with a suggestion of the Infinite. The boundless cornfields of the Middle West symbolize God's bounty. The horizontal line of the prairie has become a symbol of aspiration. The architects who have taken this line as the foundation of a new style have expressed that line in a thousand different ways, obvious or delicate. The landscape architect can echo the same note by means of his "stratified plants," or "repeaters of the prairie," i. e., plants with horizontal branches or flat flower clusters, like the prairie crab apples and the hawthorns.

In reviewing all the published criticisms of my work, I find that the hardest things said against me can be simmered down to four propositions: (1) That the principles of the prairie style are not new; (2) that the materials are not distinctive; (3) that stratified plants can be overdone, and (4) that the prairie style is not a style in any true or important sense.

Of course, the principles are not new. So far as I am aware, America has contributed no new principles of design in any fine art—at least no new ones that are fundamental. Yet the sky-scraper is new and some skyscrapers are now conceded by critics to be beautiful. So, too, are Macdowell's "Woodland Sketches." The work of these Middle-Western landscape architects also impresses one as being new and American. It is the sort of thing that could hardly have been produced in any other part of the world. Just how and why it is new I cannot say and I doubt if anyone really knows. Some people believe that the only new things under the sun are fresh enthusiasm, new combinations of old principles. Others say that all new effects are produced by adapting old principles to new conditions. But

the fact of novelty and Westernism no honest person, I believe, can deny, after examining the photographic illustrations in my book, especially Figures 1 to 5, 25 to 34, and 45 to 66.

So, too, with materials. Any botanist can demonstrate that the Middle West contains few plants of the first importance that are not also native to the East. Nevertheless, nature has emphasized certain things in the Middle West—bur oak, stratified haws and crabs, prairie rose and low rose, American bluebells, wild blue phlox, phlox divaricata, sunflowers, purple coneflower, gaillardia, compass plant, and others. The result is a landscape very different from one dominated by pine or palm. It is the frequent combination of a few species that makes "local color."

There is little or no danger of overdoing the stratified plants, because the upright growth of all vegetation makes the vertical line generally more prominent than the horizontal. I have never seen a landscape composition in which the horizontal lines prevail over the vertical, as they do in many buildings. I doubt the possibility of making such a thing. For many of the stratified plants echo the horizontal only when their flat flower clusters are in evidence. Crab apple branches are conspicuously horizontal in winter. These "repeaters of the prairie" never make strong, artificial lines, like the roof of a house. They are merely suggestive. Nor is there any danger of monotony, for there are eighty-seven species of them listed on page 24 of "The Prairie Spirit." Twenty-nine of the photographs show stratified materials and no one has yet complained that they are monotonous or excessive.

Is the prairie style of landscape gardening a real style? Yes, in the human and practical sense. I have never pretended that it is a style coordinate with the formal and informal styles. But I have never heard any one object to the phrase "gardenesque style of planting." But artists are well agreed that any kind of landscape gardening is more permanent, dignified and pictorial than the gardenesque style, which is typified by the canna bed in the middle of the lawn. And that is the great enemy of landscape architecture—the spirit of gaudy display which uses temporary, foreign plants. Surely the prairie style is better than that, because it uses permanent, native plants. Why, then, should anyone object to the phrase "prairie style" and not object to "gardenesque style"? A "style," according to Webster, is a "characteristic or peculiar mode of developing an idea or

accomplishing a result." I appeal to American architects to examine these 100 photographs of Middle-Western work and decide for themselves as to whether such work does not illustrate a prairie style. If not, what better name have you to propose?

No name is perfect, but the name "prairie style" has been accepted by one man who has sent me an itemized list of \$6,000,000 worth of work which he declares was influenced primarily by the prairie.

I will not bind myself indefinitely to any creed nor force my creed on others, but it helps every one to formulate his own creed, and since I am asked for mine, here it is. And it is not an academic creed, for I have left the university life and am now practicing what I preach:

I believe that one of the greatest assets any country can have is a national style of architecture and landscape architecture.

I believe that the foundations of an American style of landscape architecture are now being laid.

I believe that materials native to America should be more numerous than foreign materials in all compositions largely affecting American scenery.

I believe that every natural scenic region in America should have a style of its own, based upon its characteristic trees, shrubs, and wild flowers.

I believe "local color" is more important in landscape architecture than in any other fine art, and that every locality should preserve, restore and intensify as much as possible of its peculiar native flowers in scenery and vegetation.

I believe that examples of every scenic unit in America should be connected into one great national scheme of scenic and historical parks, national, state, county and local, which will be made accessible to every community in the United States by means of a national system of highways.

I believe that the horizontal line of the prairie is a noble symbol of the Infinite, which has been well used in Middle-Western architecture and landscape architecture.

I believe that the prairie style of land-

scape architecture has been adapted to all the different types of scenery in the Middle West, including woodland.

I believe that the prairie style of landscape architecture is the first successful attempt in America to develop a style of gardening based upon scenery of a well-marked, natural region.

WILHELM MILLER.

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FREDERIC BIGGIN.

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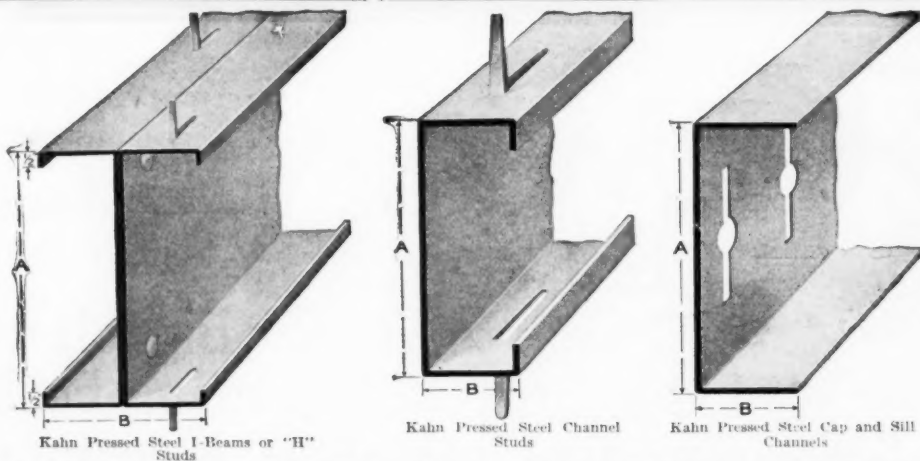
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B106	14	10	8.6	.078	5/64
B95	16	9	6.0	.062	1/16
	14		7.6	.078	5/64
B85	16	8	5.6	.062	1/16
	14		7.0	.078	5/64
B74	16	7	4.8	.062	1/16
	14		6.0	.078	5/64
B64	16	6	4.4	.062	1/16
	14		5.5	.078	5/64
B54	16	5	4.0	.062	1/16
	14		5.0	.078	5/64
B43	16	4	3.1	.062	1/16
	14		3.9	.078	5/64
B33	16	3	2.7	.062	1/16
	14		3.4	.078	5/64

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C52	16	5	1.98	.062	1/16
	14		2.48	.078	5/64
C41½	16	4	1.56	.062	1/16
	14		1.95	.078	5/64
C31½	16	3	1.35	.062	1/16
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C21	16	2	.78	.062	1/16

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P62	14	6 5/32	2	2.58	.078
	11	6½	4.17	.125	½
P61½	14	6 5/32	1½	2.32	.078
	11	6½	3.75	.125	½
P61	16	6½	1	1.64	.062
P52½	14	5 5/32	2½	2.58	.078
	11	5½	4.17	.125	½
P52	14	5 5/32	2	2.32	.078
	11	5½	3.75	.125	½
P51½	14	5 5/32	1½	2.05	.078
	11	5½	3.34	.125	½
P51	16	5½	1	1.43	.062
P42½	14	4 5/32	2½	2.32	.078
	11	4½	3.75	.125	½
P42	14	4 5/32	2	2.05	.078
	11	4½	3.34	.125	½
P41½	14	4 5/32	1½	1.79	.078
	11	4½	2.92	.125	½
P41	16	4½	1	1.22	.062
P32½	14	3 5/32	2½	2.05	.078
	11	3½	3.34	.125	½
P32	14	3 5/32	2	1.79	.078
	11	3½	2.92	.125	½
P31½	14	3 5/32	1½	1.53	.078
	11	3½	2.50	.125	½
P31	16	3½	1	1.02	.062
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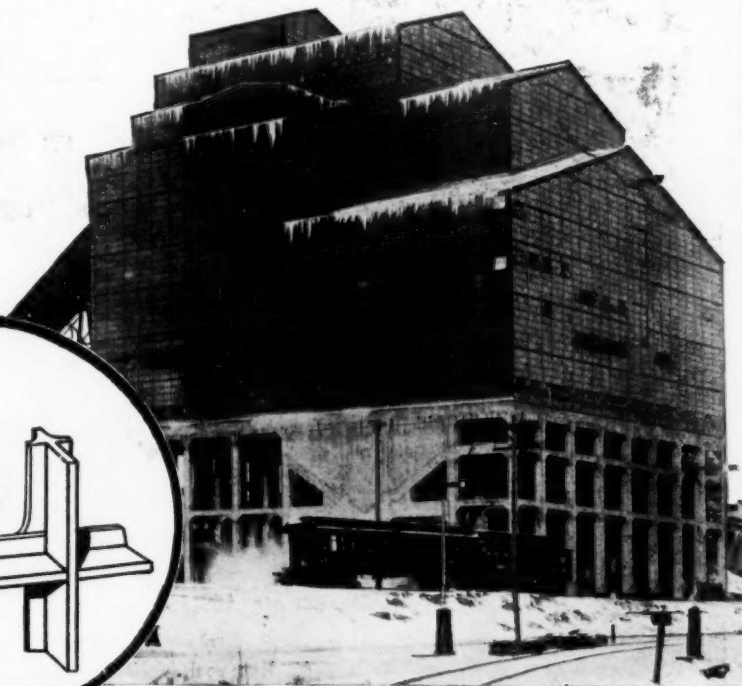
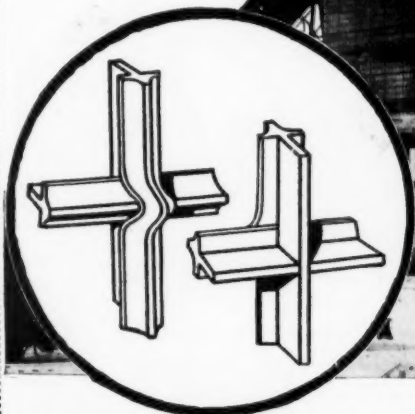
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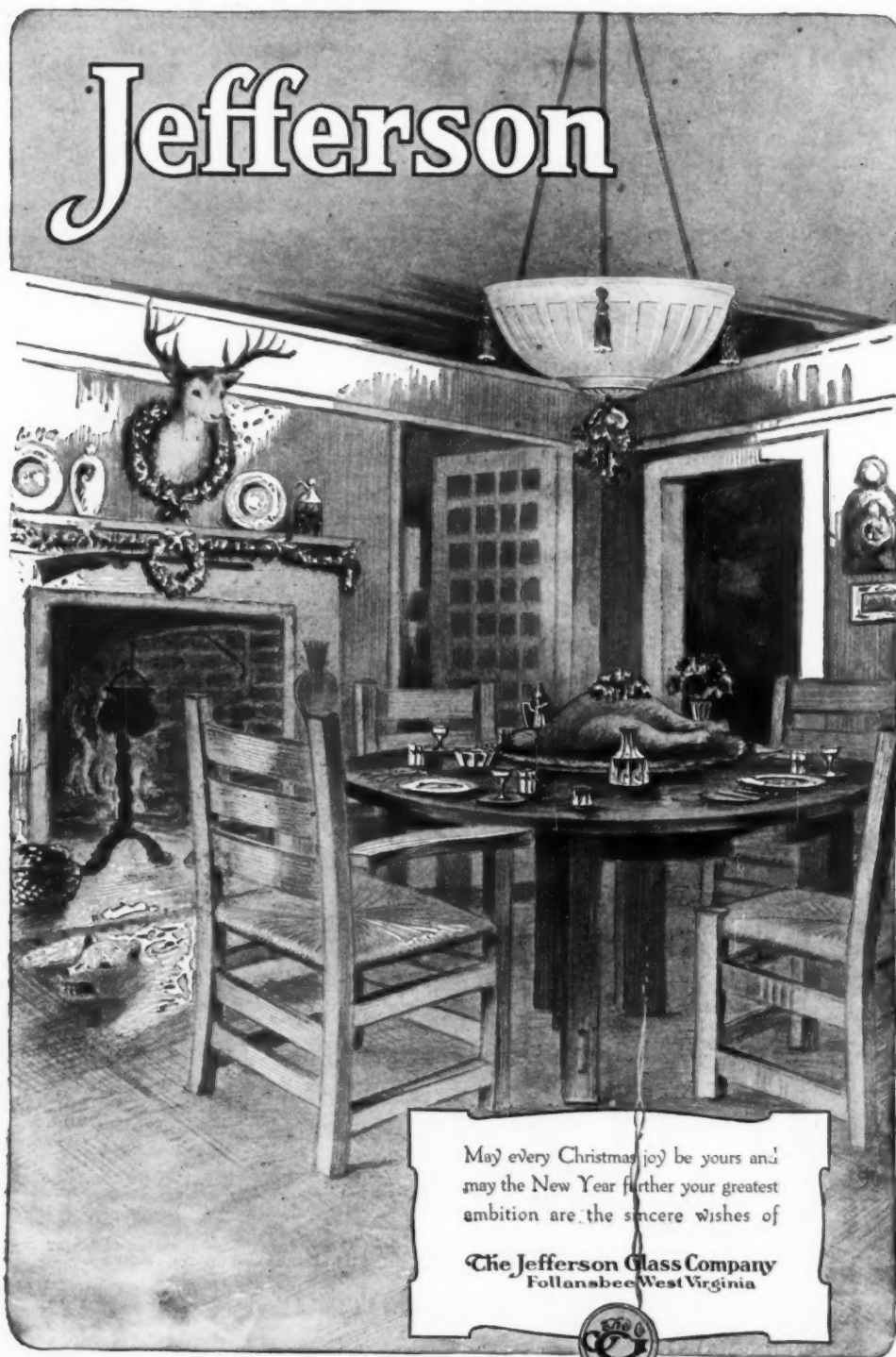
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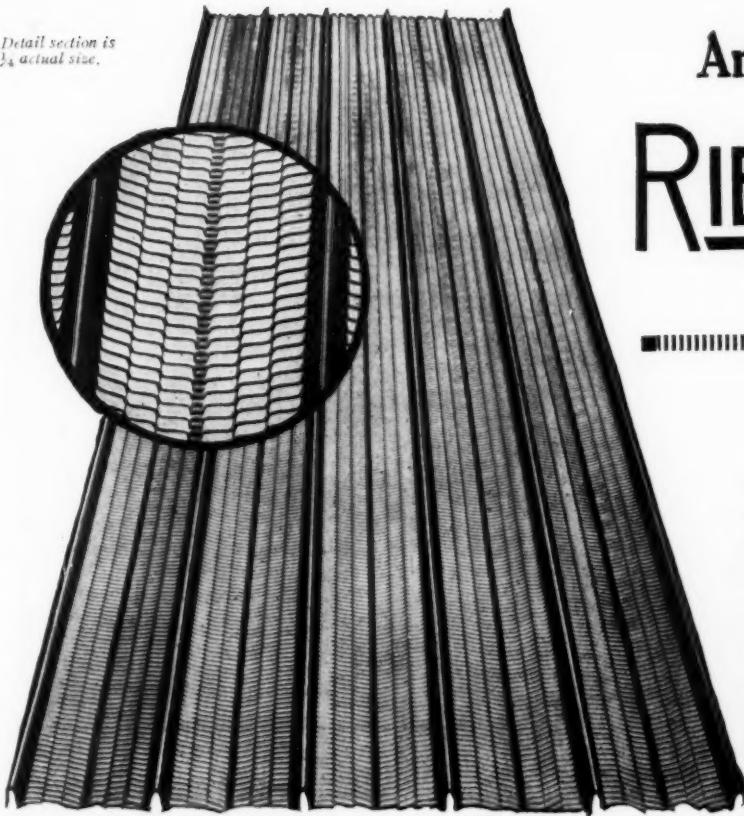
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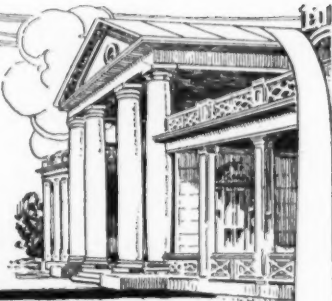
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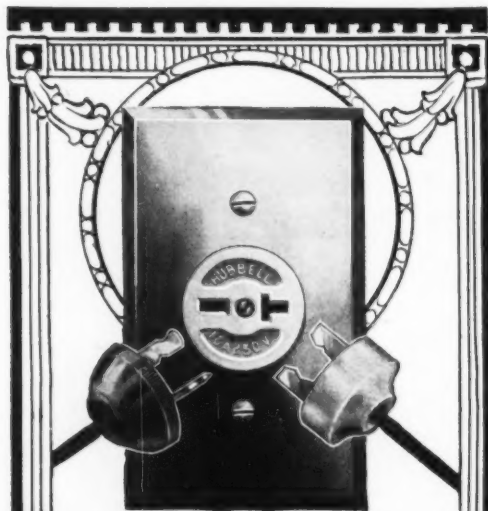
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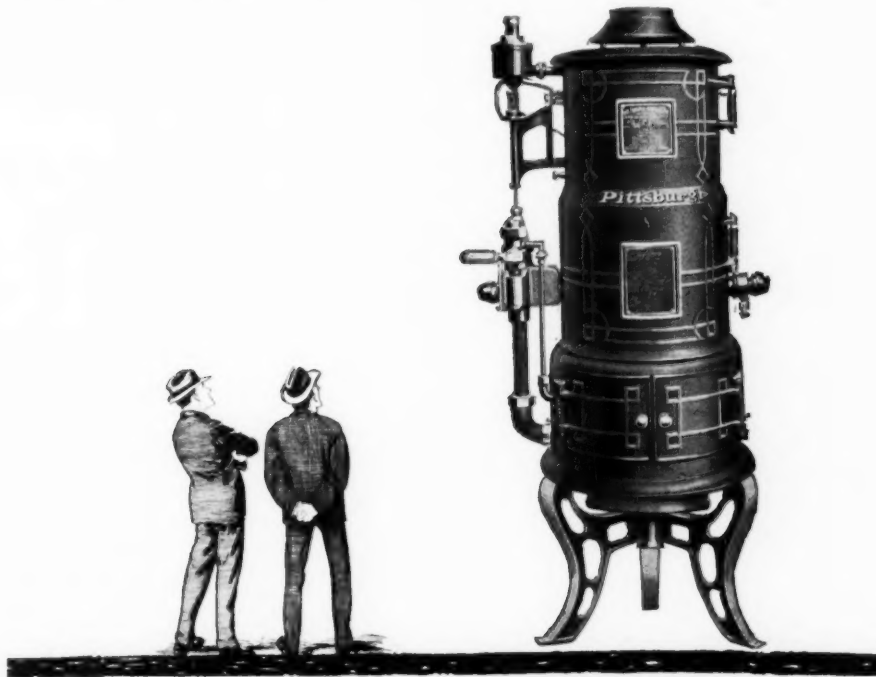


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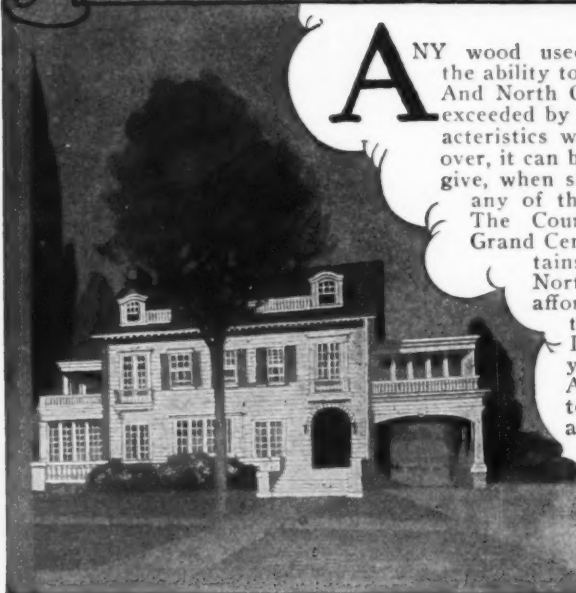
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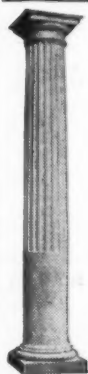
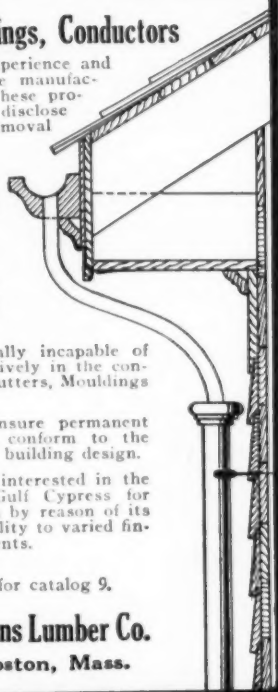
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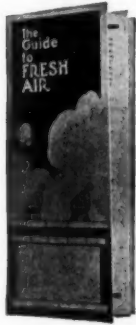


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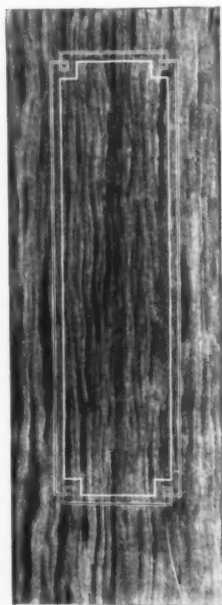
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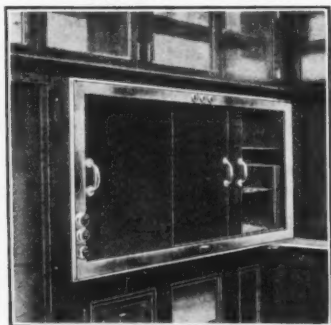
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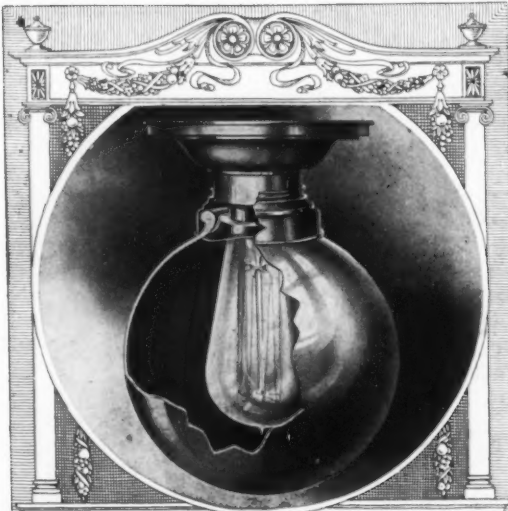
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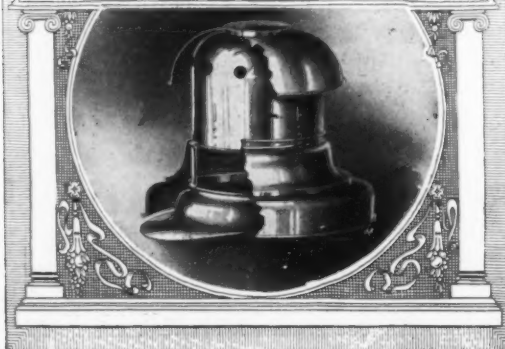
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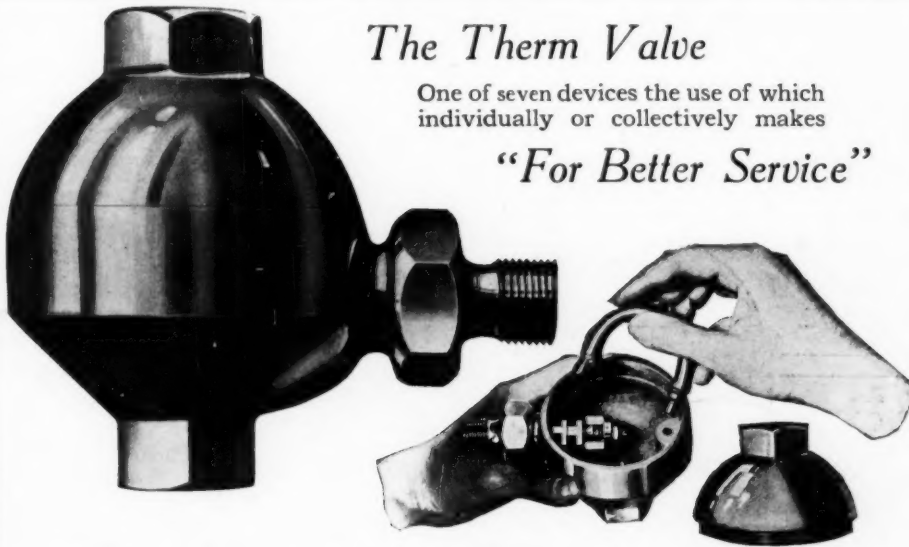
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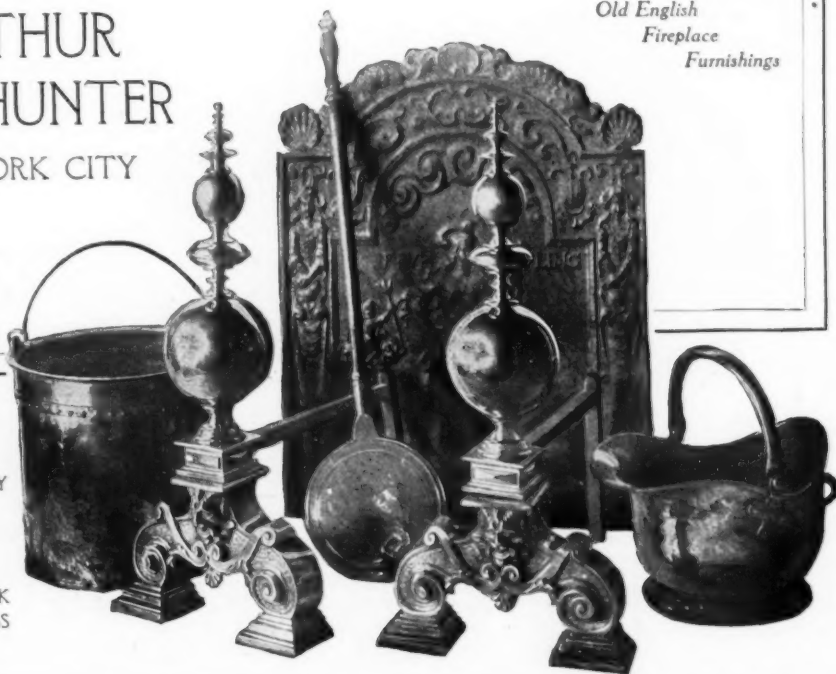
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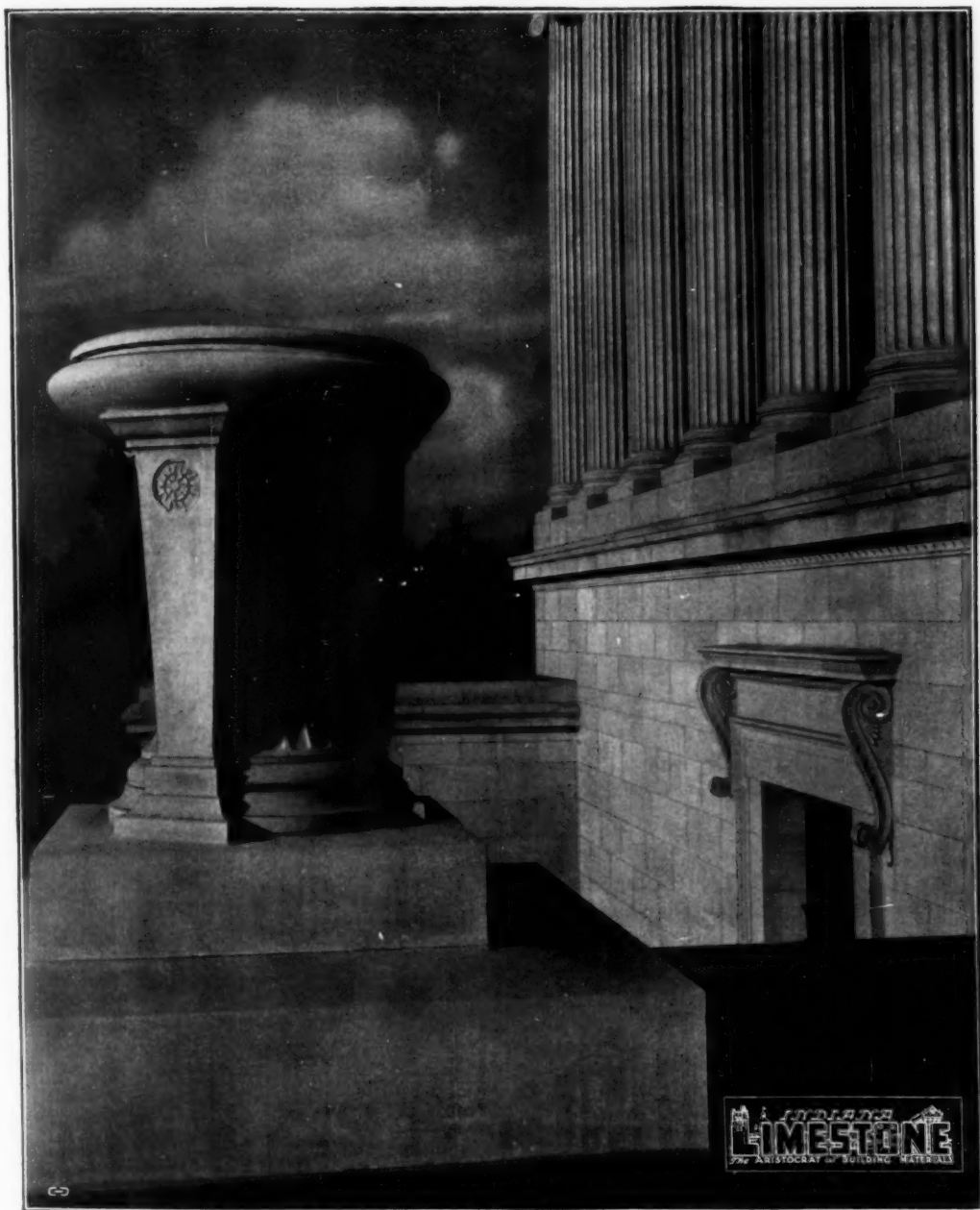
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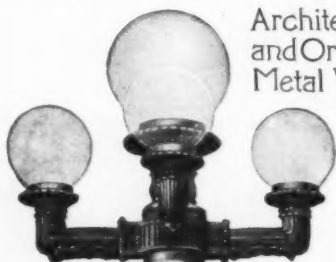
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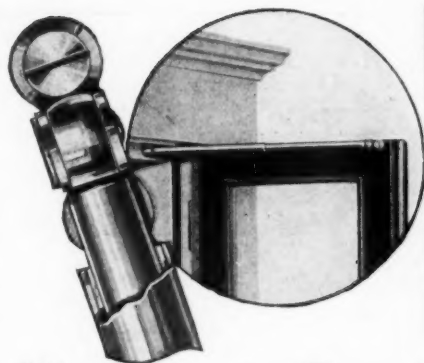
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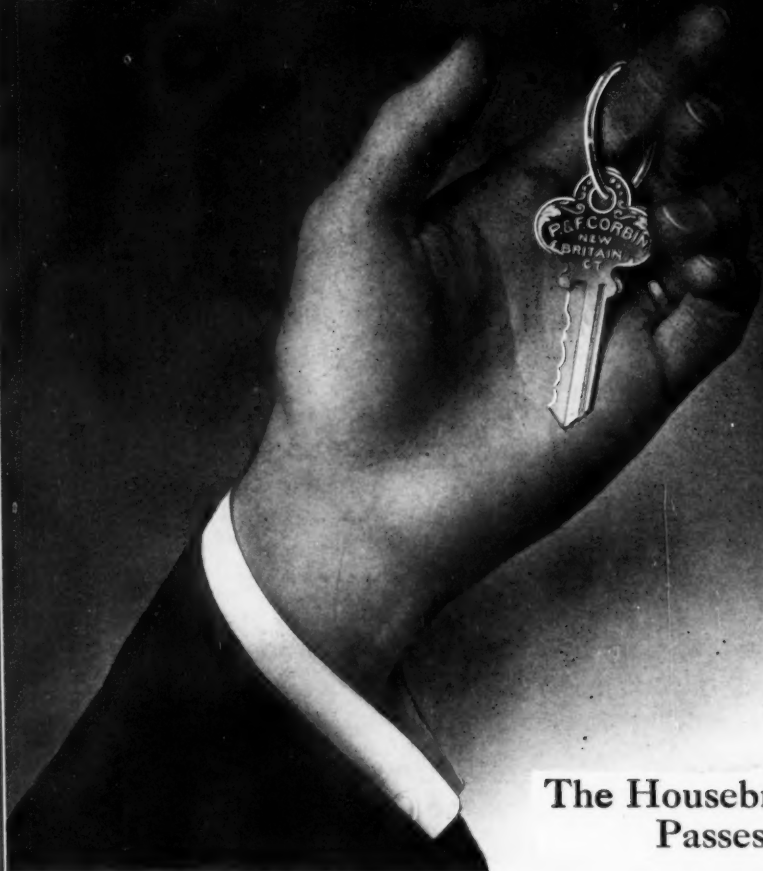
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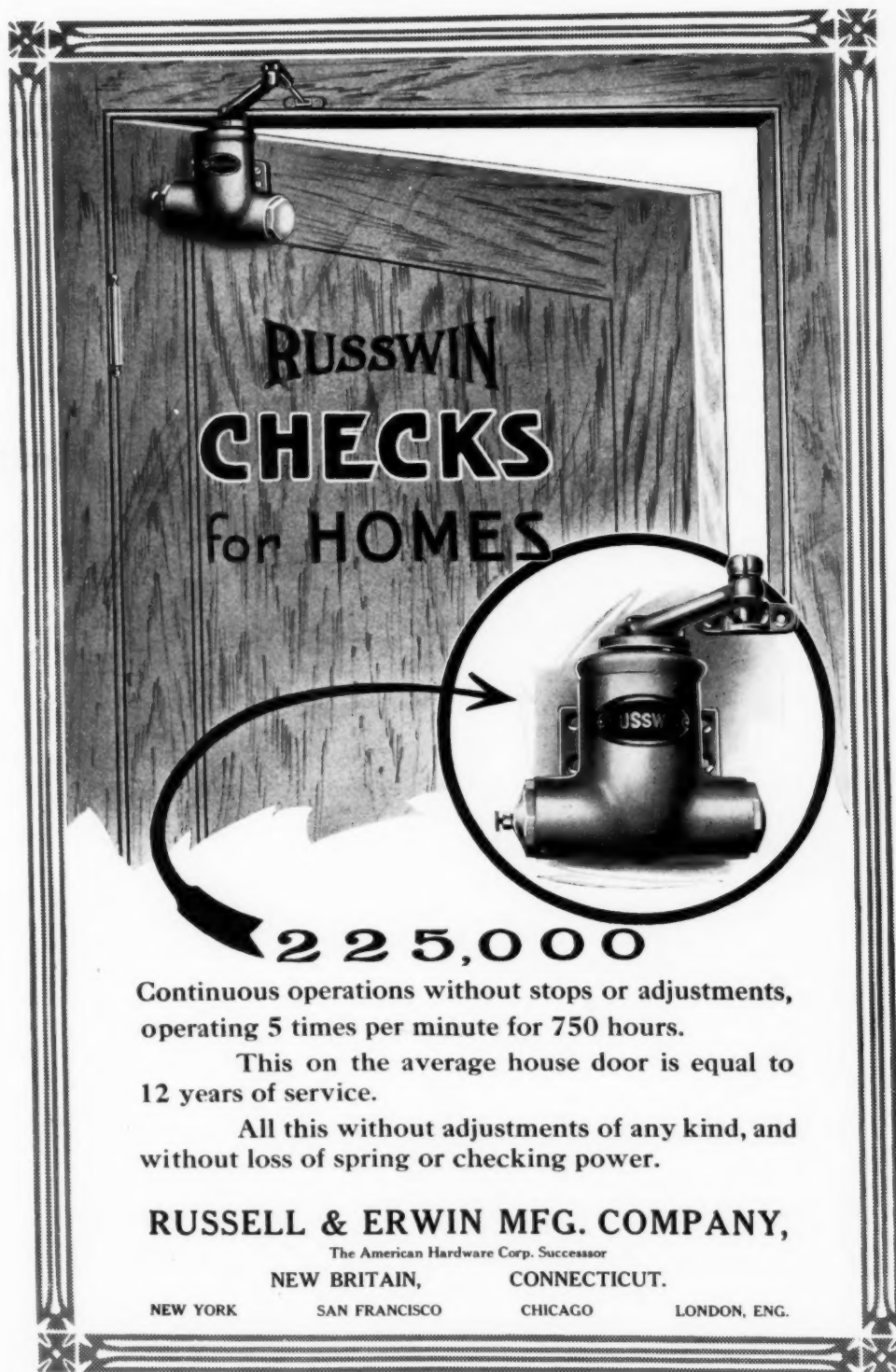
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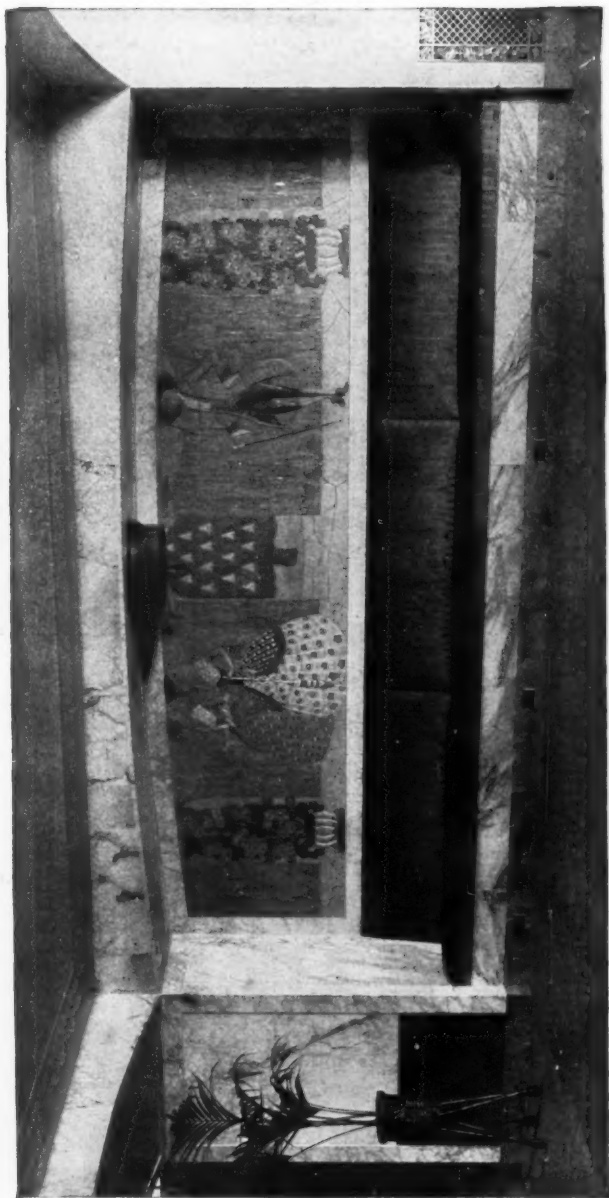
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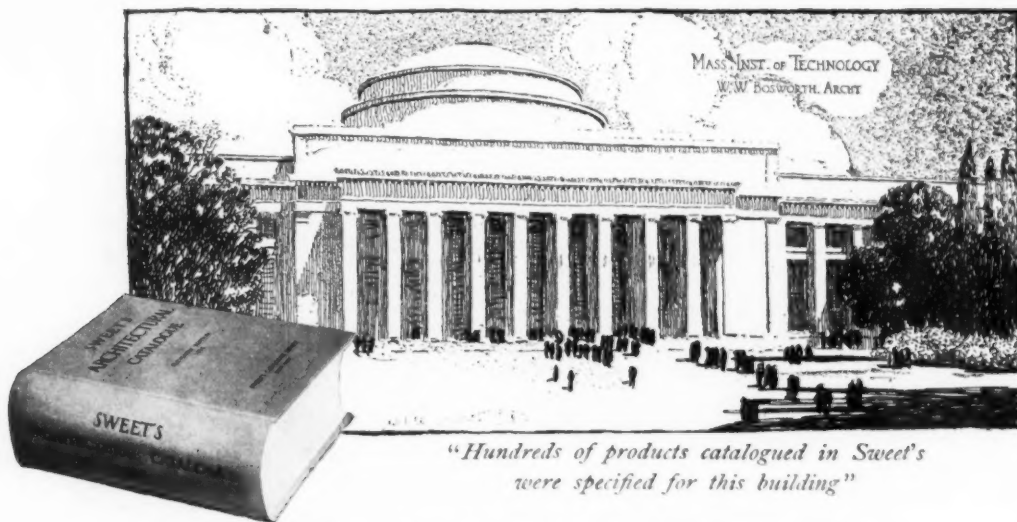
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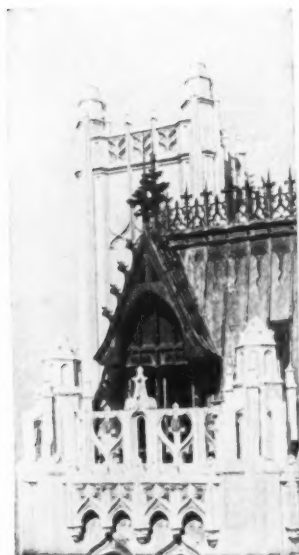
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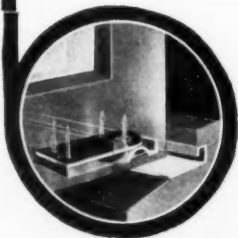
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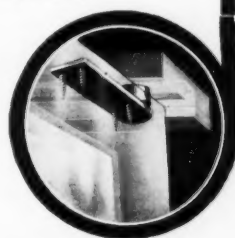
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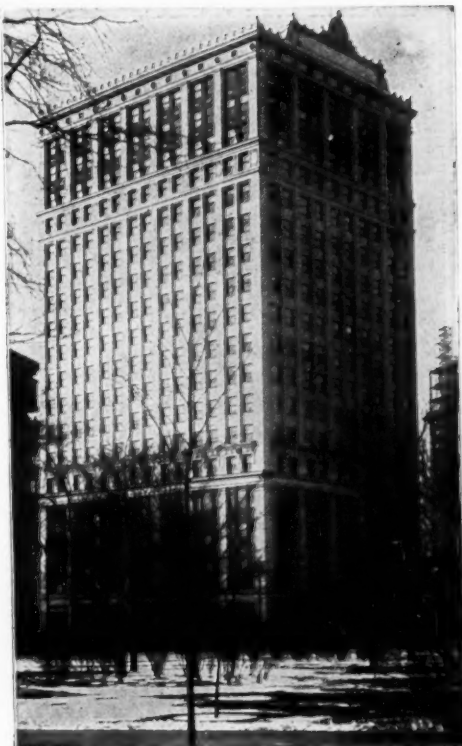
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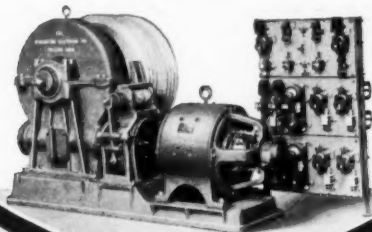
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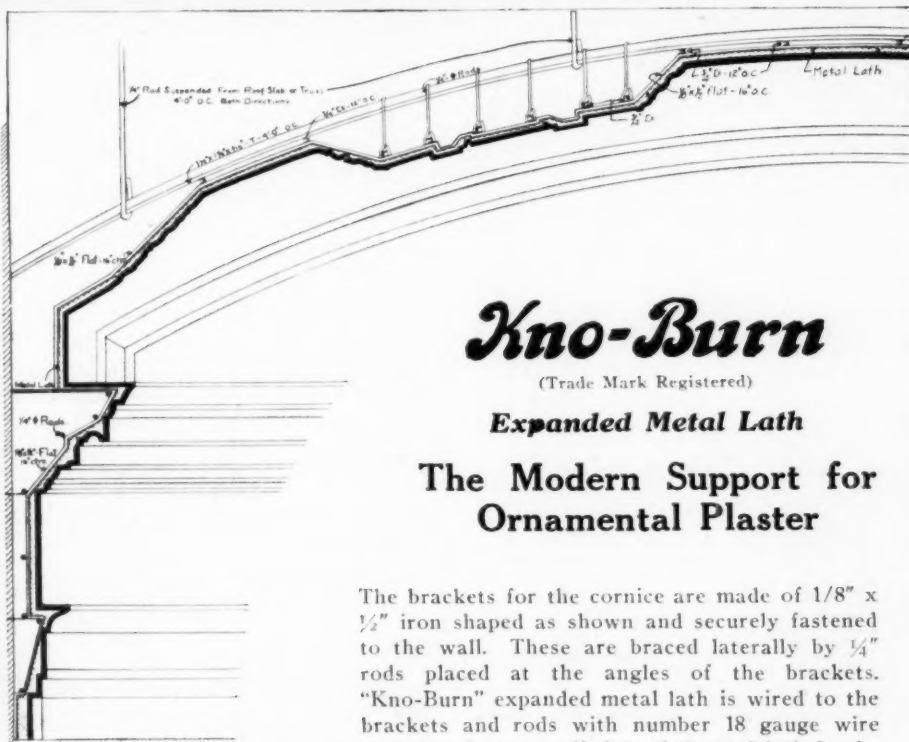
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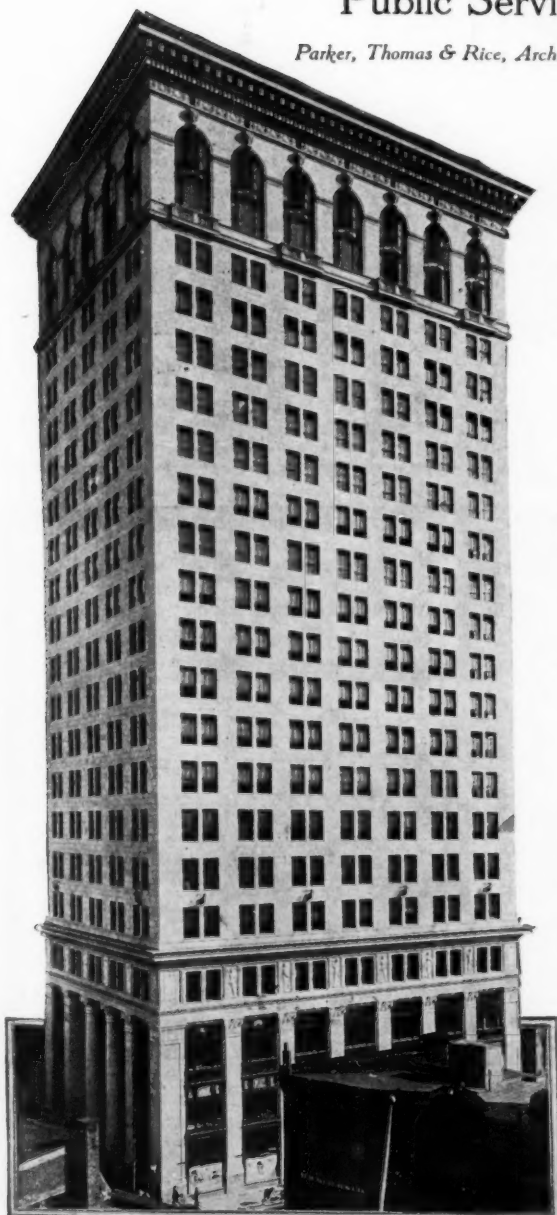
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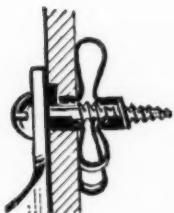
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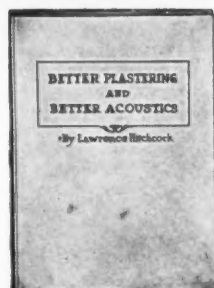


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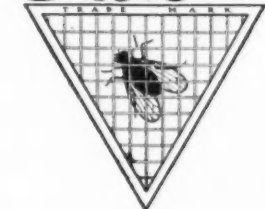
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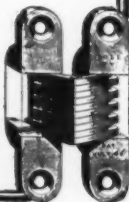
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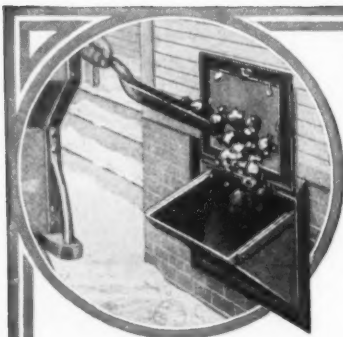
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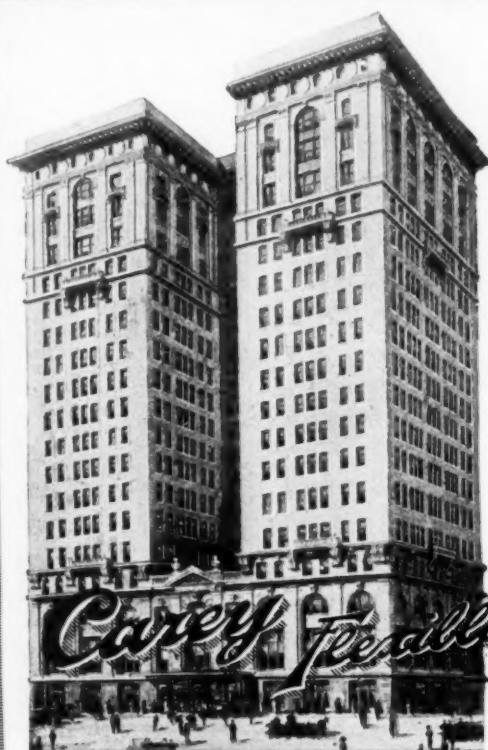
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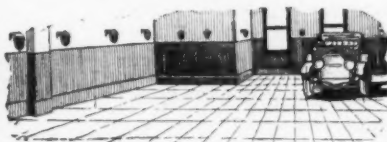
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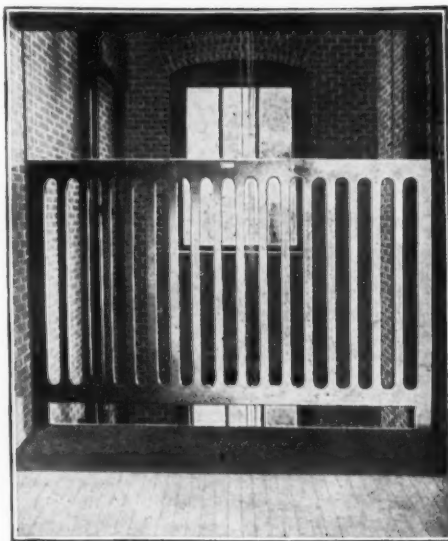
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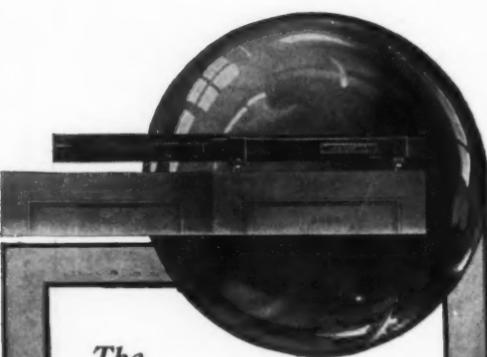
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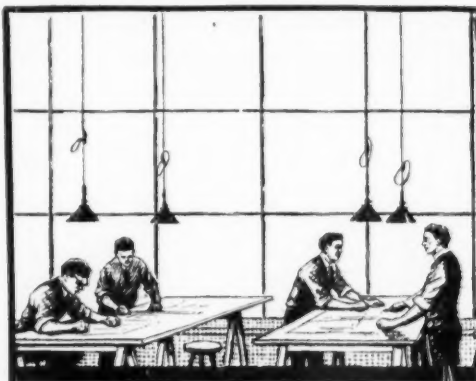
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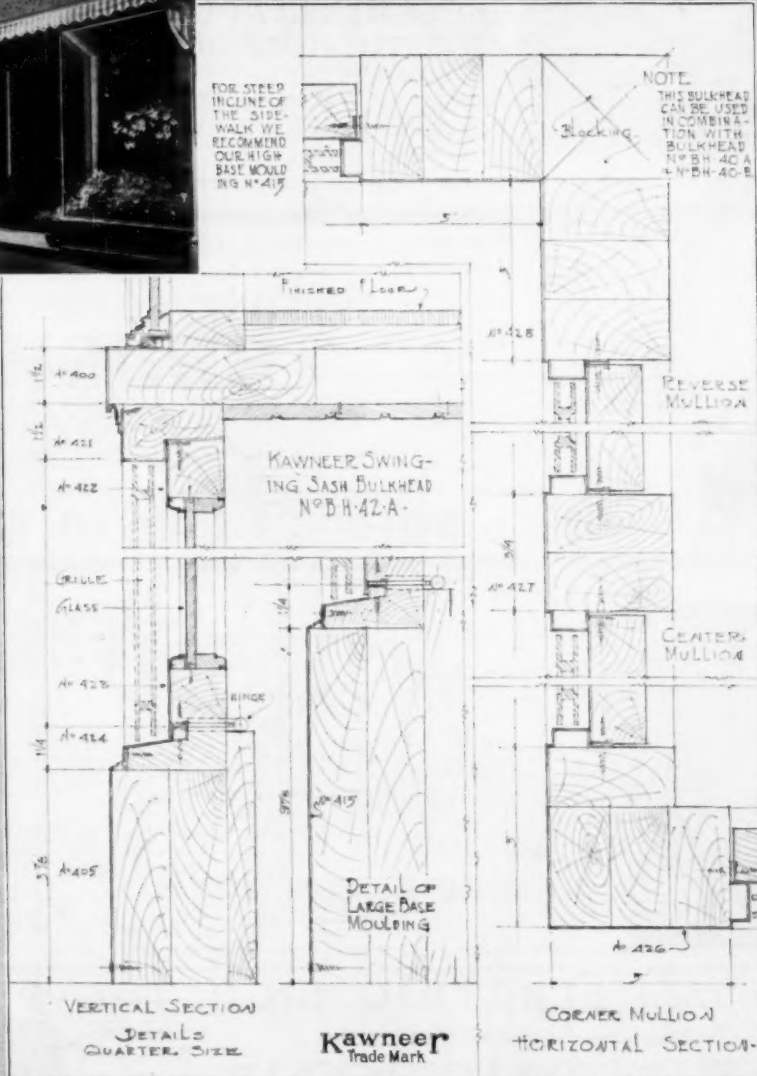
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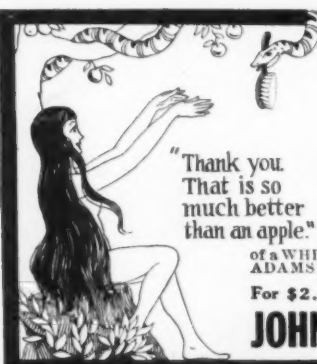
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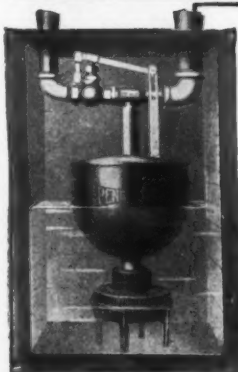
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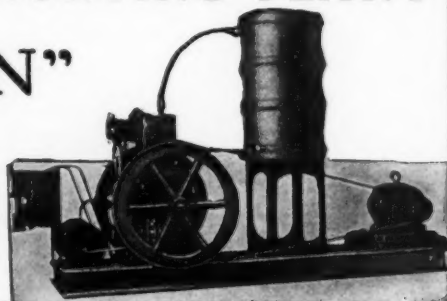
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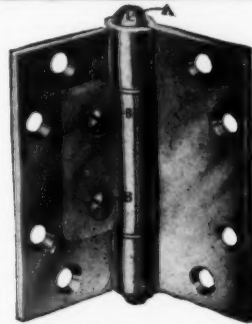
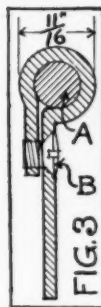
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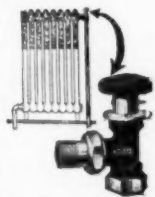
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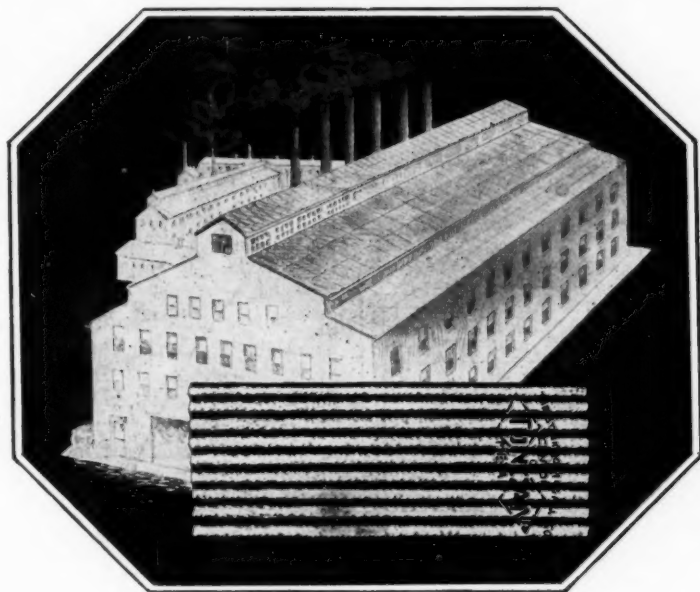
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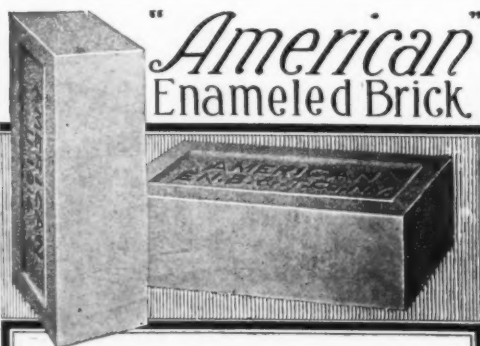
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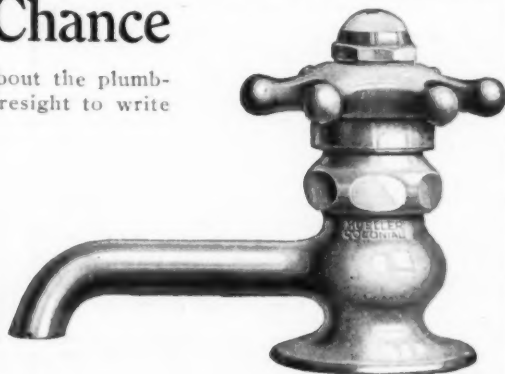
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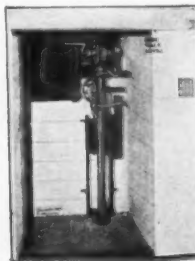


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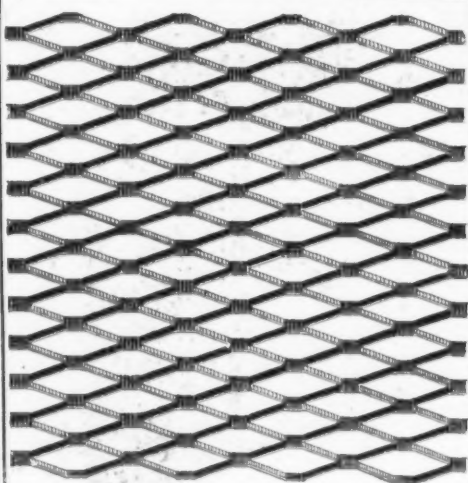
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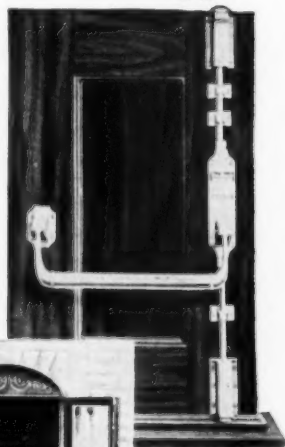
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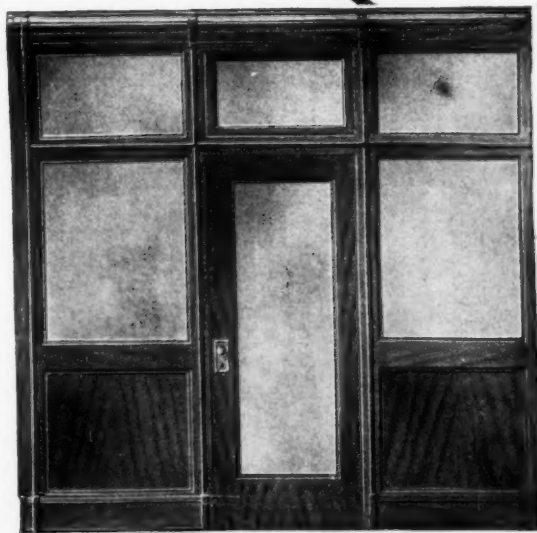
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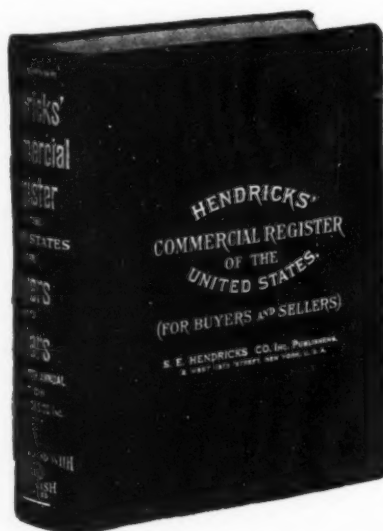
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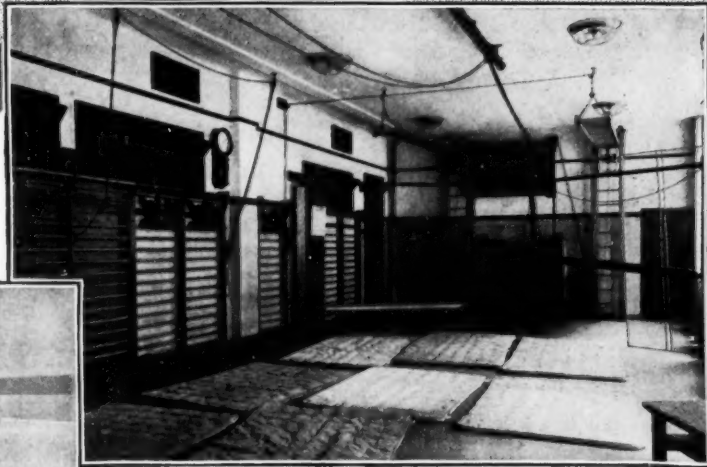
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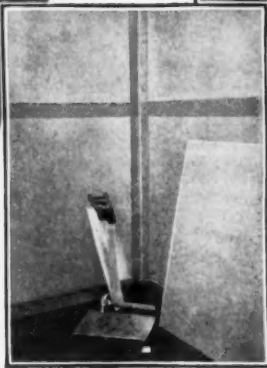
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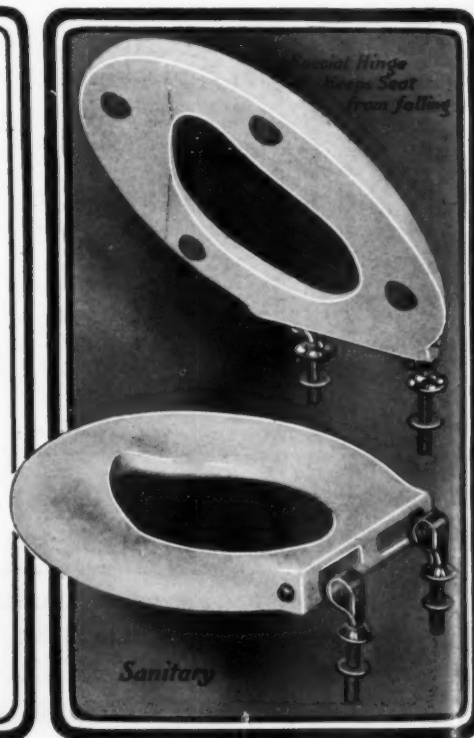
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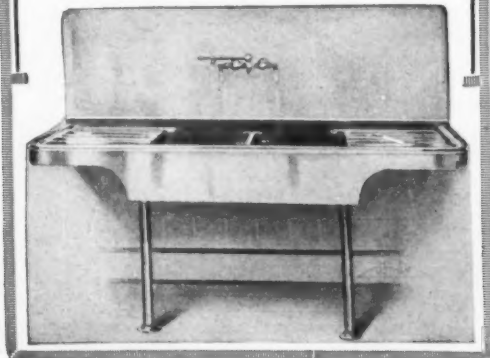
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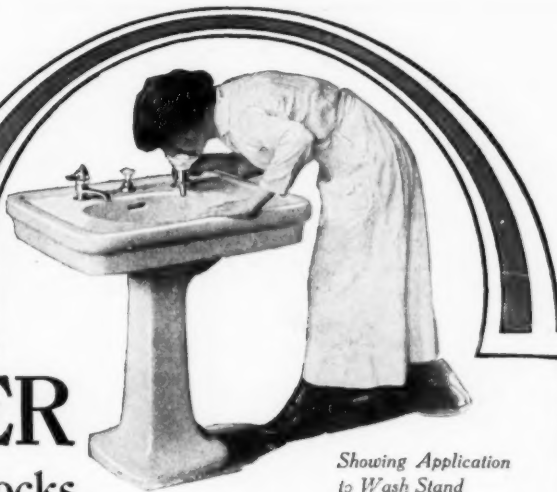
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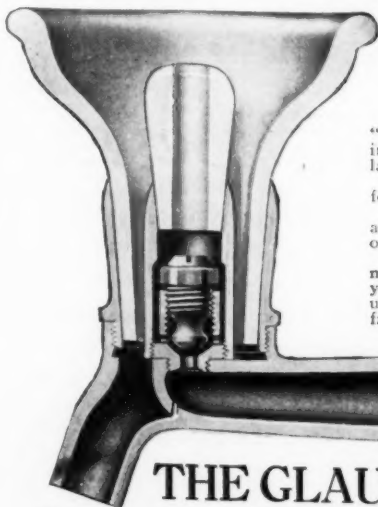
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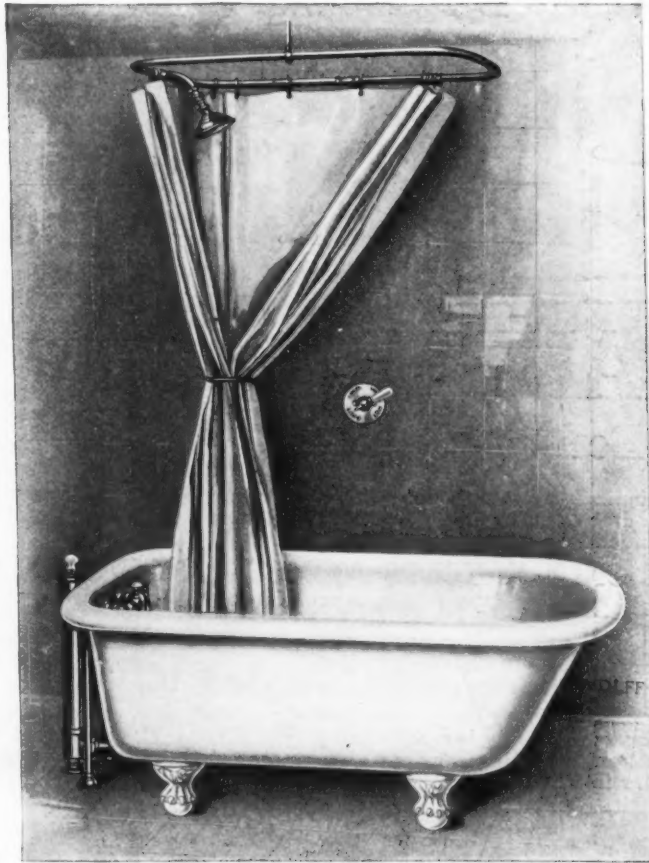
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